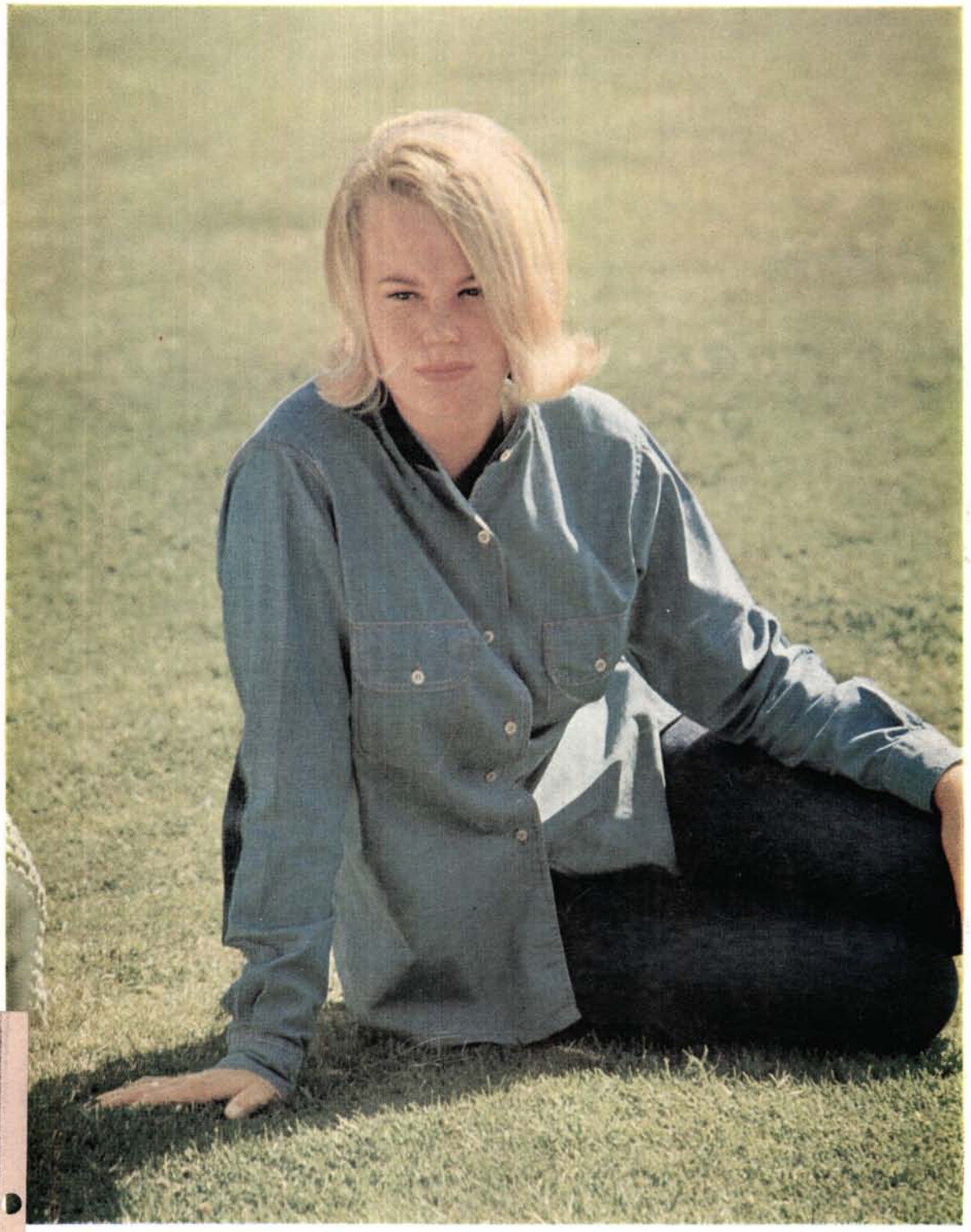
Saturday Review

December 19, 1964 25¢



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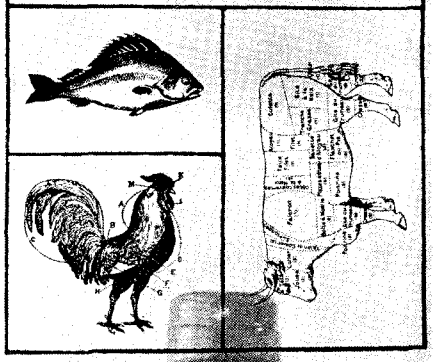

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Saturday Review

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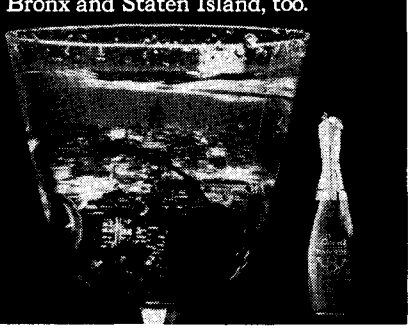

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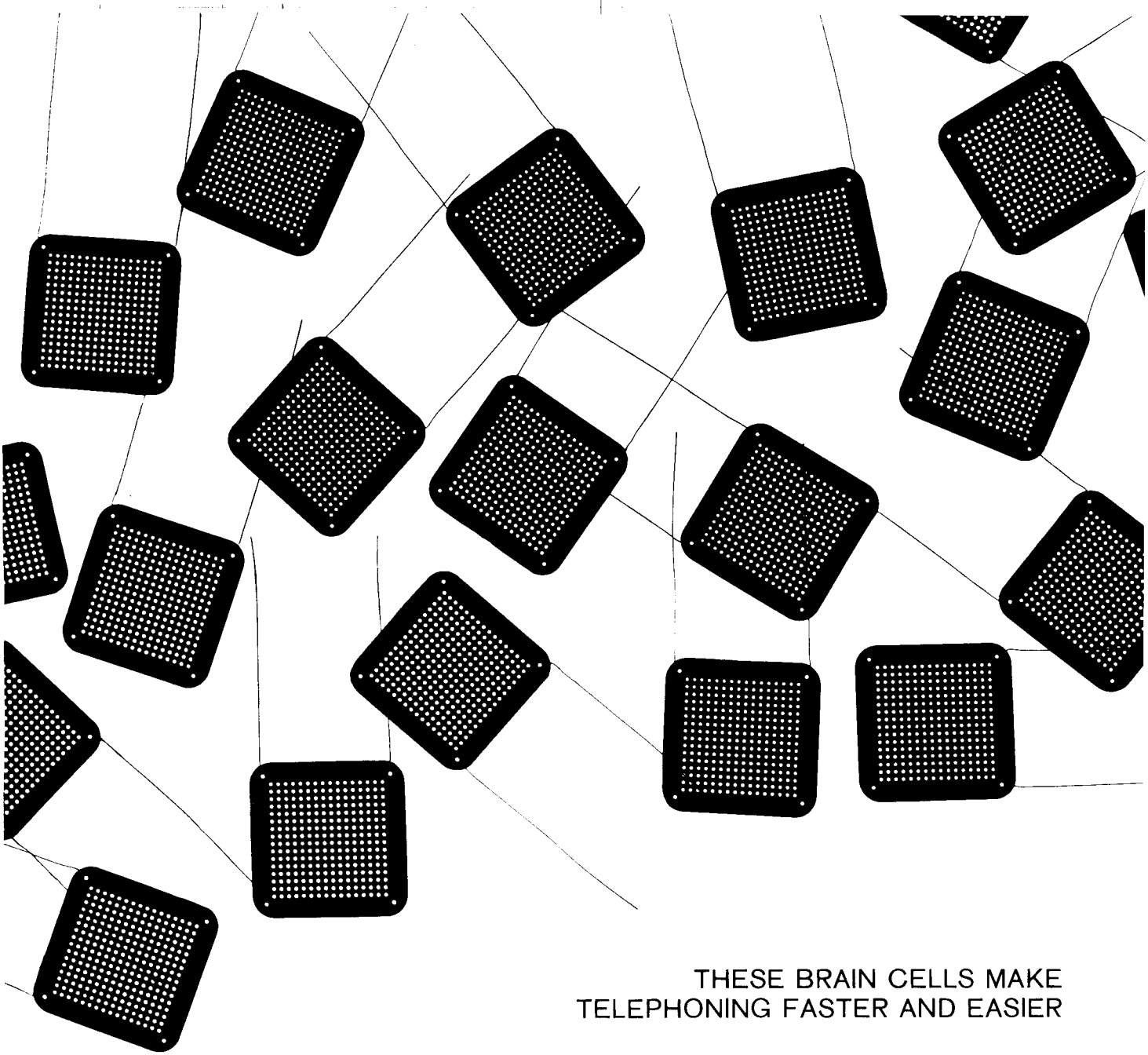

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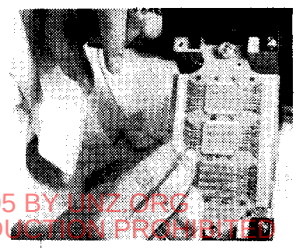

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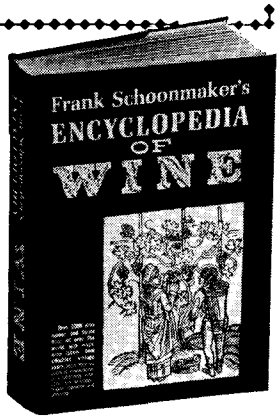

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Edited by Martin Levin

Ode to an Ex-Golden Age

The next-to-the-lost generation
Is the one into which I was born;
Sans Charleston, sans flivver,
Sans bathtub-gin liver,
Sans tragic-young-man-with-a-horn.

We had Steinbeck instead of
Fitzgerald,
Okinawa instead of Paree,
But I wouldn't change places,
For all of their graces:
Cause they're twenty years older
than me.

—Ruth Malone.

Scrooge: An Appreciation

I AM thinking seriously of founding the National Scrooge Fan Club; membership button to be inscribed "Bah! Humbug!" and worn prominently during the period from September (August?) (July?) through December 25. But before I begin this task of organizing, perhaps I can get some of my Christmas list, which daily grows longer, out of the way.

I must get something for the paper "boy" this year. I, personally, have never seen him but I have it from a usually reliable source that he is a man in his middle forties with a couple of half-grown children. As far as I know he is a green Chevrolet station wagon with an arm that automatically flicks papers out the window. He doesn't know us either. He thinks our name is 390 North San Rafael because that is how he addressed our Christmas card which carefully included *his* name and address in full. I found out from my usually reliable source again that this information was included in case I wanted to express the gratitude overflowing my heart at being able to be *his* customer instead of the customer of one of the other newspaper representatives in the same area. I was told this too late, unfortunately. Presumably that is why he threw the paper into the bushes for four days after last Christmas.

Then there is the hairdresser. Some of them display Christmas trees decked with the gifts of their customers' good will. Lacking a Christmas tree, they sometimes just drop chatty little remarks while winding the rollers concerning the touching gratitude of Mrs. Maelstrom and her really *too* generous way of expressing it. In such cases it is considered an acknowledgment of the honor of being able to pay out your cold cash to this hairdresser to buy him an even finer present than Mrs. Maelstrom would dream of giving.

A Christmas Payroll

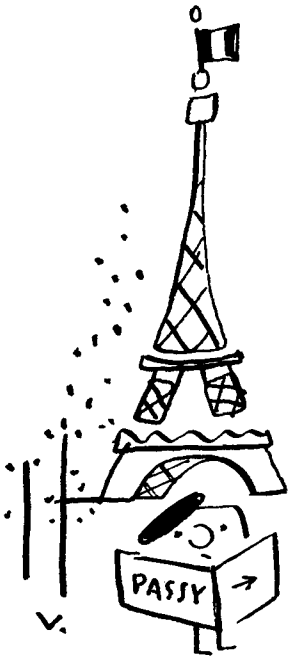
The milkman, too, must have a little something, for I understand it is customary for him to go home from his route before Christmas laden with gestures of good cheer and warmhearted affection. I think it is really touching, but sometimes I look back wistfully to our milkman of long ago who gave each customer a little half-pint of whipping cream tied with a red ribbon. This was human affection, too, besides he wanted to keep us happy so we wouldn't switch to the Star Dairy across town.

But as I look back nostalgically to the days when I was loved and needed as a customer, the shopping hours before Christmas rapidly dwindle. I must give a little something to the shoe repair man. But if I give him a little something, why not the egg man who is kind enough to let me buy eggs from him all these years, and the butcher who *never* turns me away emptyhanded, and the man at the gas station who is *always* right there with a tank of gas or a can of oil no matter what the weather and . . . Oh, come back, Scrooge, and save a poor, weak mortal from all this human kindness. —Kay Haugaard.

Weather Report

They told me, "Save for rainy days,"
But I can't save a dime,
Because the way it looks to me
It's raining all the time.

—Eleanor Graham Vance.



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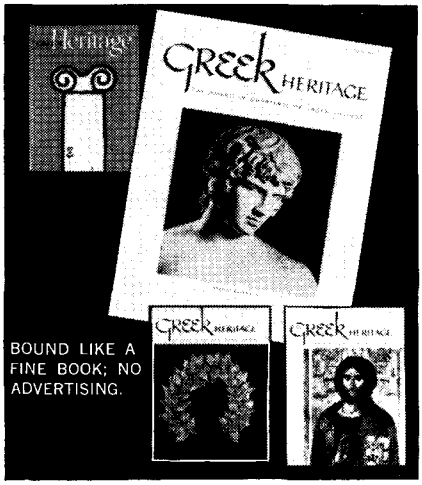

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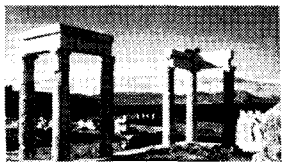

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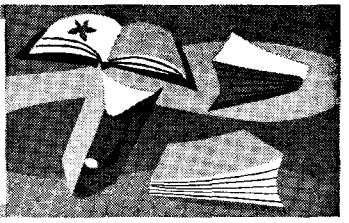
Trade Winds



I shall try to relate as briefly as possible the salient facts in an incident involving Sam Harrison, who works for the State Department. Some time ago he entered a barber shop in a Washington

hotel. All the chairs were filled. Sam was the only one waiting. A man came in after Sam and was greeted in warm fashion by one of the barbers:

"Hello, Mr. Jackson. Be with you in a minute."

When his customer left, the barber turned to Mr. Jackson and said, "Next."

As Mr. Jackson went toward the chair, Sam said, "Hold it. I'm next."

Mr. Jackson stepped back politely and gave his place to Sam. While the barber cut Sam's hair petulantly, he kept up a running conversation with Mr. Jackson, including hints to the effect that he'd be finished shortly. When he got through, Sam saw that he had done a hasty, poor job. Sam handed the barber a dime as a tip and said, "This is for you."

Then he walked down the row to an empty chair, sat in it, and said to that barber, "A haircut, please."

The barber said. "Say, didn't you just get a haircut?"

Sam replied, "Do you call this a haircut?"

"Yes."

Sam asked, "Where's the manager of this shop?"

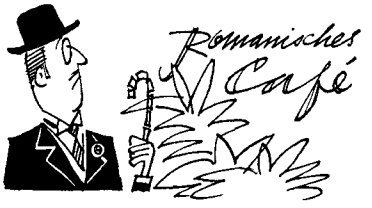
They pointed him out. He was in the lobby on a coffee break. He had not witnessed any of these events. Sam went out and approached him, saying, "I think I'd like a haircut. Don't you think I need one?"

The barber looked at Sam's head and replied, "You certainly do. Come inside and we'll take care of you."

In the winter issue of a fashion magazine called *Gentlemen's Quarterly* there is a reminiscence by artist Michael Berry about Bohemian Berlin in the Twenties. It centers on the famous Romanisches Café, a gathering place for artists, writers, and theater people as well as for intellectual eccentrics. The establishment catered, for instance, to chess devoteés like Oscar Homolka, Peter Lorre, and Emanuel Lasker.

Berry says that the rebellious element of that era, unlike that of today, appeared in sartorial splendor. The uniform consisted of Malacca canes an inch and a half in diameter, white spats, and the high-style custom suit, "without the price of a beer in its pocket." The monocle was worn by some, including Richard Tauber, Conrad Veidt, and Erich Maria Remarque. The latter was associate editor of a magazine when the success of *All Quiet on the Western Front* ended that career. Berry recalls:

"His publisher realized that the author, whose only previous book had been a collection of cocktail recipes, needed a new image. He knocked the monocle out of Remarque's face, combed a cowlick into his eye, and removed his necktie. The picture staring from thousands of book jackets was that of a hollow-cheeked, sincere young man with a soulful Rudolph Valentino look. To the cynics at the café this metamorphosis



supplied material for many sizzling remarks. In addition they spread the rumor—never substantiated—that the author's elegant name was nothing but Kramer spelled backward."

To the majority of teachers of English at American colleges, Damon Runyon is at best a very minor figure in American letters. That's what Edwin P. Hoyt says in his readable biography of Runyon, *A Gentleman of Broadway*, (Little, Brown). But there are exceptions. Some critics recognize that he brought something to the literary world that wasn't there before.

In the 1930s Runyon's Broadway stories caught on and his hip talk was repeated in parlors and cocktail lounges everywhere. W. J. Funk named him as one of the ten "makers" of American slang. Mencken concurred. But Runyon said he merely reported the lingo of his characters. Whether reported or invented, the slang was picked up and became a part of our language: such ex-

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pressions as *parties* (individuals), *legitimate people* (honest citizens), *very kosher* (straightforward), *wiser than a treeful of owls* (brilliant), *more than somewhat* (a great deal), and *drop dead.*

Sharps and Flats: If you're smart, you'll stop writing letters to people. You'll collect them instead. Practically

every office file has been looted by the publishers and the trend is booming. Letters to the White House, to Congressmen, to the Supreme Court, to the milkman. Nothing is sacred, for Putnam's has collected *Love Letters to the Beatles.* Dutton, believe it or not, has put together *Dear NASA: Send Me a Rocket,* from what kids wrote to Washington about the space age. Doubleday's entry is *Letters to John Glenn.* The publishing world is really excited. Just think, millions of potential authors from Maine to California and no royalties!

► Lucille Napear attended *Madame Butterfly* November 8 in Tokyo. It was a new ballet performed by the Tokyo Ballet Theater. At one point the program stated: "Act III. Scene 2. Recollection. To indicate that naked human love rises above nationality, Cho-cho and officer wear tights only."

► A woman has asked the Toledo Public Library for *Lord of the Flies* for her son, who is a baseball fan.

—Jerome Beatty, Jr.

Solution of Last Week's Kingsley Double-Crostic (No. 1601)

(Robert) Rutland:
A Reluctant Statesman

(Suggested by Mrs. L. E. Laflin, Jr., in recognition of Bill of Rights Day)

Mason's* greatest memorial was to be the Virginia Declaration of Rights. In that precursor of the federal Bill of Rights, he captured the spirit of his era—a vision that would in time spread over the land and cross oceans with a message of hope and human dignity.

———

*George Mason, burgess in Virginia Assembly, 1676.

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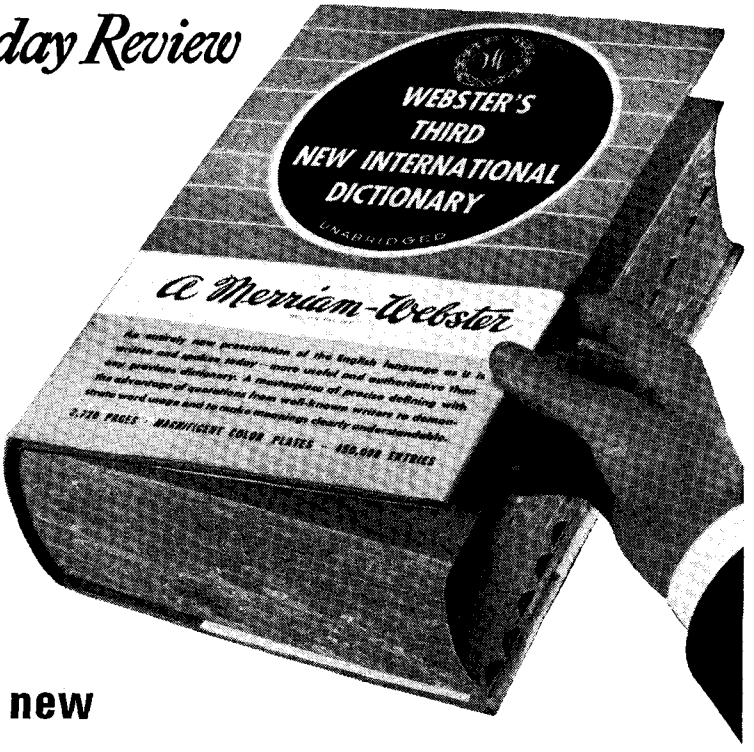

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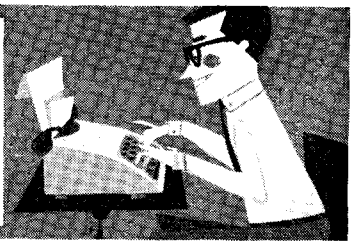
Top of My Head



The Less the Merrier

TELEVISION *is such a caliginous* art that with the season only just getting into full swing there is already a forecast for the coming season that will erase the mistakes of this season by simply cutting the length of the programs. Hour shows are out. Half-hour shows are in. *Gunsmoke* is *mauvais goût*. *The Munsters* is chic.

Cutting the shows in half is, for many of the new programs, half a step in the right direction. Time of course being only relative, one may watch an hour show and it will seem to be only a few minutes, while watching a half-hour show could seem an eternity. George Burns and the unforgettable Gracie Allen used to do a joke on the Einstein theory of relativity. George explained it to Gracie:

"It's very simple, Gracie. I'll explain it to you. Albert Einstein was a great man. His theory of relativity is like a man kissing a girl for a minute and it seems like only one second. But a man sitting on a hot stove for one second seems like a whole minute."

And Gracie replied:

"From that Einstein made a living?"

Not only Einstein, Gracie, but the networks seem to be doing pretty well with that theory. And not by only cutting the hour to a half-hour but, according to a headline in *Broadcasting* magazine, "Shorter and Funnier in 1965-66." They're going for laughs next season. And, to make certain, they have a lot of tapes on tap.

Following the pattern of the *Bewitched* show and *The Munsters*, new situation comedies are being developed that lean heavily on fantasy. One such show already being filmed will include an automobile that talks. Why not? We've had a dog that talked, we have a talking horse. No one ever thought of a parakeet that talks. I suppose it's because a parakeet talks. But Ann Sothern has been engaged to be the talking automobile.

"What are you doing these days, Ann?"

"I'm an automobile."

Trend-following has been a worrisome pattern into which television has fallen for many years. This season Elizabeth Montgomery materialized as a wife who is a witch in *Bewitched* and the show became a top-ranking half-hour. All the other TV wives have been lovable and adorable and we love them and adore them because they are lovable and adorable. It's obvious that it's too late for these lovable and adorable creatures to become witches. But for a change how about a shrew that we can hate? It can be done very simply by changing the *w* to a *b*.

The forecast also states there will be more Westerns but in half-hour form. This development is of course due to the fact that the fast guns of the West have become so quick on the draw that now it takes them only half the time it used to take. Western fans who may feel cheated in losing this extra half-hour are cautioned to be happy the networks did not decide to eliminate Westerns entirely and to remember that half a bonanza is better than none.

The network reasoning for cutting an hour to a half-hour is not quite clear to me. Is it the opinion of the program people that a half-hour show will be half as bad as an hour show? Or are they thinking that in a half-hour show the writing will suddenly seem twice as good? Or is the thinking that for fans who may be discontented with a half-hour program the writing will be twice as bad to make it seem an hour? At any rate, it would seem that now the clock has become the new yardstick for quality entertainment.

But there's a happy side to it. If this trend of shorter programs works out, it may become possible for program

executives to consider once again cutting down to the old Kukla and Ollie fifteen-minute size. And there's a program with which to bring back quality television. There were many of those in the early days of television, including fifteen-minute newscasts before they became half-hour newsreels.

This trend may eventually cut the five-minute weather reports to two and a half minutes. And everyone knows that two and a half minutes of bad weather is better than a half-hour of bad road. If brevity is going to be the new soul of wit, I think I've overstayed.

—GOODMAN ACE.

More than a gift...it's an inspiration!

CHERRY HEERING

DENMARK'S LIQUEUR DELIGHT

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SR's Check List of the Week's New Books

Anthologies

NEW WRITINGS BY SWINBURNE: A Medley of Poems, Critical Essays, Hoaxes and Burlesques. Edited by Cecil Y. Lang. Syracuse Univ. Press. $6.50.

Crime, Suspense

THE GENTLE ASSASSIN. By Clay Richards. Bobbs-Merrill. $3.50.

Current Affairs

THE FOURTH DIMENSION OF FOREIGN POLICY. By Philip H. Coombs. Harper & Row, for the Council on Foreign Relations. Hardbound, $3.50. Paperback, $1.95.

History

THE KNIGHTED SKIES: A Pictorial History of World War I in the Air. By Edward Jablonski. Putnam. $7.95.

THE SANTO TOMAS STORY. By A. V. H. Hartendorp. McGraw-Hill. $8.50.

THE THOUSAND DAYS: John Fitzgerald Kennedy as President. Text by Paul Ballot. Citadel. $4.95 to Dec. 26; $5.95 thereafter.

Literary History, Criticism

GOETHE: A Critical Introduction. By Henry C. Hatfield. Harvard Univ. Press. $4.50.

NATHANAEL WEST: The Ironic Prophet. By Victor Comerchero. Syracuse Univ. Press. $5.95.

ON ACT AND SCENE DIVISION IN THE SHAKESPERE FIRST FOLIO. By T. W. Baldwin. Southern Illinois University Press. $5.50.

Miscellany

A NEW DICTIONARY OF BIRDS. By Landsborough Thomson. McGraw-Hill. $17.50.

A NEW LOOK AT ARITHMETIC. By Irving Adler. John Day. $6.95.

WINES OF ITALY. By Luigi Veronelli. McGraw-Hill. $20.

Personal History

CHARLES NODIER: Pilot of Romanticism. By A. Richard Oliver. Syracuse Univ. Press. $5.95.

JOHN GOWER. By John Fisher. New York Univ. Press. $10.

WITH GOD IN RUSSIA. By Walter Ciszek, S.J., and Daniel L. Flaherty, S.J. McGraw-Hill. $5.95.

Psychology

EDUCATIONAL TESTING FOR MILLIONS. By Gene R. Hawes. McGraw-Hill. $6.50.

Reference

LANGENSCHEIDT'S CONCISE GERMAN DICTIONARY (German - English/English - German). By Heinz Messinger and Werner Rudenberg. Barnes & Noble. Thumb-indexed. $8.50.

Religion, Philosophy

HOBBES STUDIES. Edited by K. C. Brown. Harvard Univ. Press. $7.50.

A THOUSAND LIVES AWAY: Buddhism in Contemporary Burma. By Winston L. King. Harvard Univ. Press. $5.25.

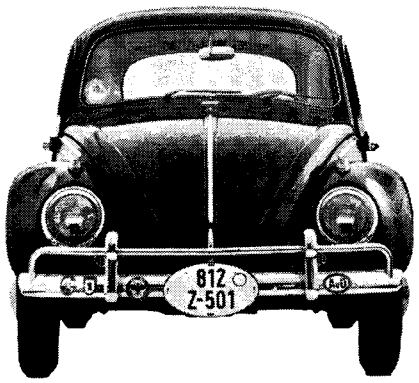
Sociology

SOCIAL WELFARE FORUM, 1964. By the National Conference on Social Welfare. Columbia Univ. Press. $6.

SOCIAL WELFARE PRACTICE, 1964. By the National Conference on Social Welfare. Columbia Univ. Press. $6.

SCIENCE AS A CULTURAL FORCE. Edited by Harry Woolf and others. Johns Hopkins. $3.95. —Compiled by RUTH BROWN.

"Don't be uncharitable. It's the symbolism of the thing."



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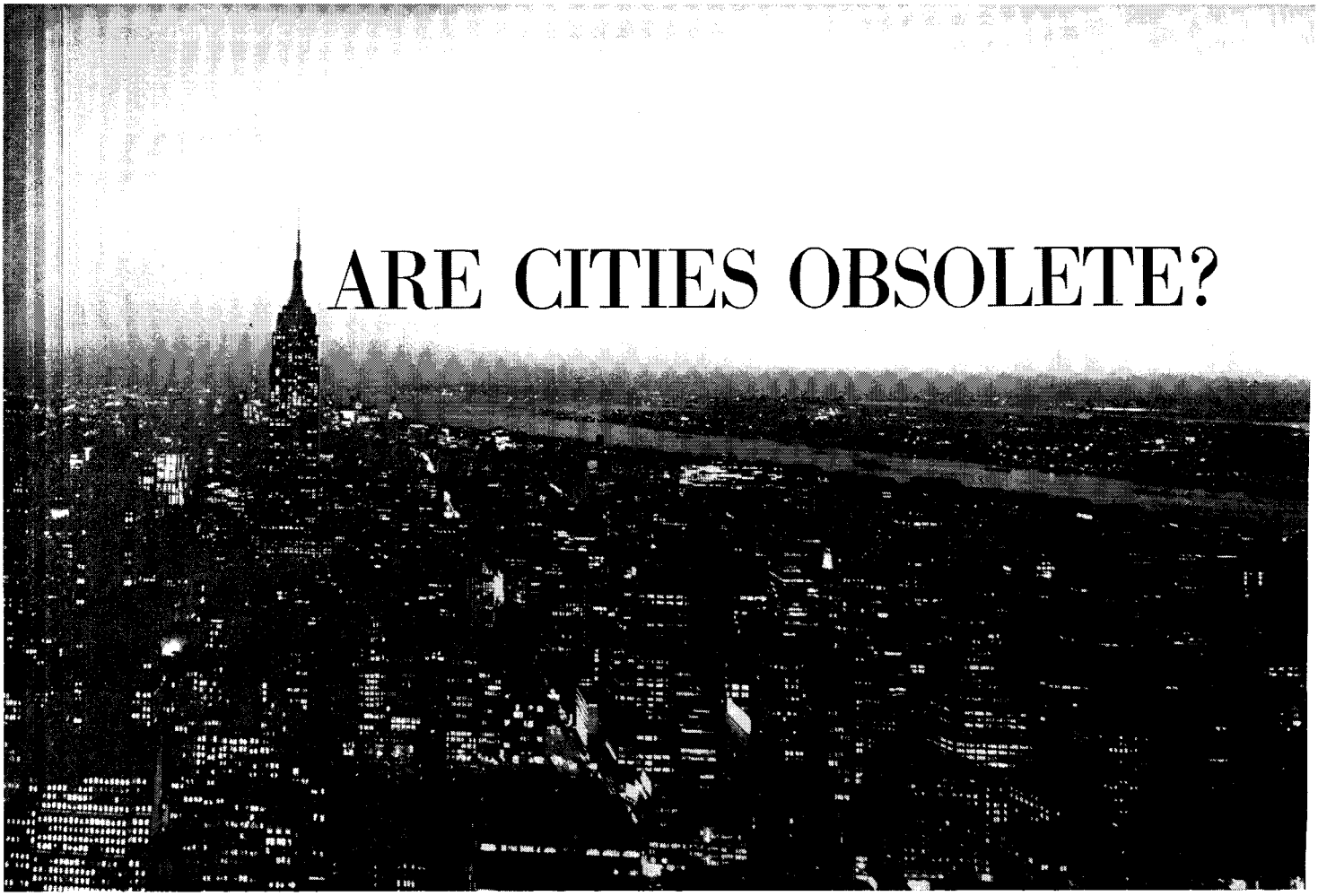
ARE CITIES OBSOLETE?



—D. Jordan Wilson (Pix).

By BERNARD WEISSBOURD

FROM 55,000,000 to 60,000,000 more people will be living in metropolitan areas in 1980 than were living there in 1960. How will we manage? Already our cities are decaying faster than they can be rebuilt. Parking is a universal problem. The tax base of the city is eroding as industry moves to the suburbs. A significant part of the white population is also moving to the suburbs, while the cores of our cities are filling with Negroes as the migration from the South steadily rises. The cost to the cities of trying to adjust the migrants to a new kind of existence imposes additional burdens upon the city's tax base.

Taxes are also rising in the suburbs to pay for the high cost of municipal services spread out over areas of low population density. Open space is being consumed at a terrifying rate, so that suburbs once in open country are now surrounded. Travel time to the city has multiplied as the expressways get clogged during rush hours.

Some experts do not find these problems of city decay and suburban sprawl unduly alarming. They maintain that the continuing dispersal that present trends indicate for the future is inevitable, and not necessarily undesirable. I believe the opposite.

Suburban sprawl and urban decay have not come about solely because people have made a free choice in a free enterprise market. That choice has been influenced by federal housing subsidies, which, purporting to be neutral, have in fact subsidized low-density middle-income living in the suburbs and have thereby financed the flight of white population from the city. Another factor affecting this dispersal has been our segregation practices within the city.

The lack of public discussion about the influence of housing segregation and federal housing subsidies upon urban growth patterns has been a barrier to understanding the problems of the city and suburbs and has created a feeling of hopelessness about the future of America's cities. It is my purpose here to show that it is possible to deal constructively with the problems of the metropolitan region if these important factors are not ignored.

Compared to the time span of Western civilization the modern urban complex, sometimes called megalopolis, is a new, young phenomenon. Some people are confident that a new technology of communication and transportation will solve many of the most intractable problems of the metropolitan region and that, in time, the region of the future will emerge. One author envisions "continuous low-density urban belts stretching from Maine to Virginia, from Toronto and Pittsburgh to Milwaukee, and from Amsterdam to Frankfort and Mannheim. . . . However, there seems to be no reason why, properly organized and interlaced with greenbelts, freeways, natural reservations, and sites of historic interest, and accented vertically by occasional high-rise elements, these low-density urban regions of tomorrow should not be more livable and effective in satisfying the totality of human values than the transitional urban forms of today."

While no businessman whose offices must be located in the central business district, and no dweller in the city slums, can accept the decline of the city with equanimity, it is quite likely that if we do nothing to alter present trends the

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The author of the article is president of Metropolitan Structures, Inc., which specializes in the construction of apartments, hotels, and offices in Eastern and Midwestern cities. The article appears here by special arrangement with the Center for the Study of Democratic Institutions, which is publishing it separately under the title *Segregation, Subsidies, and Megalopolis.* A single copy is available without charge by writing to the Center, Box 4068, Santa Barbara, California.

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low-density urban region will be the pattern of the future. The New York metropolitan region, for example, has grown outward along major transportation arteries. Its axis of growth extended five miles in 1900, twenty-five miles in 1960, and may become fifty miles by 1985.

Acceptance of low-density regional growth implies, of course, a curtailment of mass transportation, for mass transportation works well only in highly concentrated areas where trip origins and destinations are clustered rather than widely dispersed. Conversely, the automobile, which functions so efficiently for decentralized traffic, becomes highly inefficient under conditions of intense demand. Suburban sprawl will thus bring about a further decline in mass transportation, as increasing reliance on the automobile brings further congestion to central business districts.

Each new expressway not only undercuts the market for mass transportation but accelerates the movement of industry away from the central cities. The truck and the car have given the manufacturer new opportunities to select sites in outlying areas. The movement of industry from central city locations to outlying suburban locations has created a new phenomenon—out-commuting.

Nor have the results of the federal programs for slum clearance, urban renewal, and public housing so far given any reason to expect that the trend toward city decline and low-density regional settlement will be reversed. Slums in the cities are growing faster than we can clear them. We should not expect urban renewal to work so long as there is no place for persons evacuated from the slums to live. People displaced by urban renewal and by the new expressways have created new slums.

Moreover, no one is satisfied with public housing. By rejecting all those whose incomes exceeded the prescribed limits, public housing has developed a concentration of those members of society who are not able to support themselves. Coupled with the fact that most cities have followed a deliberate program of segregation in public housing, the result has been to create in many places an environment lacking in all the positive attributes of urban life. The second generation of many public housing occupants is now coming to maturity and it is already clear that many of them will never become viable, self-supporting members of society.

Urban renewal programs aimed at aiding the central business district show greater promise of long-range success, probably because there is considerable strength in the central business district to begin with. New office buildings in the central areas of each of the metropolitan regions demonstrate that financial and commercial institutions, public utilities, newspapers and magazines, and government, together with the lawyers, accountants, stockbrokers, and others involved in serving these institutions, require a centralized location. Thus, although a sizable number of people and industries has moved out of the central city, there has been far less movement of office activities to outlying areas than speculative reports would lead us to believe.

THE movement of white population to suburban areas and the concentration of Negro population in the central city will be intensified during the next fifteen years if present trends continue. Since the end of World War II the Negro population has been increasing even faster than the white population. Philip Hauser points out that the decline of the non-white death rate together with the increase in their birth rate has resulted in a rate of growth for non-whites 60 per cent higher than for whites. This great national rise is dwarfed by an even more explosive increase of non-whites in metropolitan areas. By 1990 about 2,500,000 Negroes are expected to be living in the Chicago metropolitan area, about 1,500,000 more than in 1960. The migration to the cities of rural Negroes and Southern whites and Puerto Ricans has already imposed heavy tax burdens on the city. In 1959, for example, New York City spent $50,000,000 for remedial programs for its Puerto Rican newcomers, more than it spent on all its parks, libraries, zoos, and museums in that year. In its 1959-60 budget New York City assigned 23 per cent to public hospitalization, health, and welfare and 20 per cent to education. The great growth rate of the Negro population in New York, through continued migration as well as natural increase during the next fifteen years, will tend to increase even further the city's costs for welfare, health, and education.

The picture that emerges from these forecasts is far from salutary. Low-density regional settlements in which industry and the white populations spread out over the countryside without adequate mass transportation contrast with the concentrated Negro occupancy of the center city, whose tax base has diminished by the flight of industry and whose expenses have increased for the care of its immigrants. Moreover, a growing number of the center-city population will be commuting to jobs in the suburbs while many of the suburban whites will continue to travel to jobs in a still strong central business district.

The waste of human resources and money in this increased commuting, the inability of the automobile and the expressways to handle the traffic, the changing character of the city largely occupied by a financial and business community and a segregated Negro population, the financing of public services for a migrant population in the face of disappearing industry and lost taxes, the interdependence of the financial and commercial life of the suburbs and the city—these are all reasons for not allowing present trends to continue.

But are there alternatives? As we have noted, there are many who doubt whether the trends are reversible. I believe the pattern can be changed, but first it is necessary to say something about the federal housing subsidies, because they are both one of the causes of the current suburban growth and one of the possible tools for creating a different picture for the future.

IT is important to understand that dispersal of the urban population in the United States has not come about solely as a result of a free and open market. Government inducements to buy in the suburbs have been substantial and have brought about a remarkable increase in home ownership since the war. In 1957, of the total mortgage debt of $107 billion on one- to four-family non-farm homes, $47.2 billion was FHA-insured or V.A.-guaranteed. Of the balance, so-called conventional loans, a substantial portion was held by savings and loan associations. The funds involved in the federal encouragement of home ownership are thus enormous compared to the amounts involved for rental housing in the city.

The success of the federal housing program in suburbia results from the availability of mortgage funds that have not had to measure up to the usual free-market considerations of risk and competitive yield of other investments. Guarantees and insurance by the United States provide money for suburban home ownership at interest rates lower than the market over longer periods of time.

A subsidy is also involved in the activities of federal and state savings and loan associations. Because law restricts the investments of these associations largely to home mortgages, the flow of capital has been directed artificially to suburbia, and money has been made available for houses at rates lower than those that would have been available if the home owner had had to compete for the funds with other sources of investment of comparable risk. To the extent that deposits in savings and loan associ-

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ations are insured by the federal government under the Federal Home Loan Bank System, capital is attracted that *must* be invested in home mortgages. The federal insurance, therefore, constitutes an indirect subsidy.

Another heavily subsidized federal housing program – public housing – has also contributed to the condition of our cities. Public housing has been the prisoner of its opponents, who have largely determined its character. Locating public housing projects in the inner city has contributed to keeping lower-income people in the city and has strengthened the patterns of segregation, except in a few cases where careful planning has been able to achieve successfully integrated projects. One arm of the federal housing program has financed housing for middle-income families in the suburbs. The question may well be asked: "Why should not the opposite program have been adopted?"

OTHER federal subsidies have also had their influence. The disproportionate amount of the federal budget allotted to agriculture has helped bring about the mechanization of the farm and speeded up the migration of both Negro and white farm labor to the city. Similarly, the federal defense highway program has represented an enormous subsidy to the automobile at the expense of mass transportation. Whether these subsidies have been beneficial or detrimental is not pertinent here; what they indicate is that the condition of our metropolitan regions is not the result of "natural" forces alone. The federal government has played a major role in contributing to the shape and character of urban America.

The forces at work in the city and region are cumulative. They all move together toward making the city a more desirable or less desirable place to live. The federal subsidies that have encouraged highway construction instead of mass commuter transportation and thus drawn industry out of the city have reduced the city's tax base. A lower tax base means less money for education and for the adjustment of rural migrants to urban life. Poor schools and changing neighborhoods encourage middle-class white families to move to the suburbs. Higher welfare costs increase the tax rate and thus encourage industry to relocate in outlying areas. All these factors are interrelated. If they can be altered, it might be possible to reverse the cycle of urban decay and deterioration and move the forces of the market place toward renewal and reconstruction.

A total program that recognizes the interdependence of city and suburbs is needed. The creation of new communities on the outskirts of suburbia is a necessary element in the restoration of the inner city. The vitality of the city is, in turn, important for all of the inhabitants of the region. A total program must be able to differentiate between which of the forces at work in the region must be shaped by government action in a private enterprise system and which do not lend themselves to it.

We cannot, for example, prevent those industries that do not require a central location from moving to less expensive land in outlying areas. However, through a regional open-space plan, we can limit the areas in which these industries may choose to locate. We cannot prevent middle-class white families from leaving the cities because their children are not being educated in accordance with middle-class standards. But we can induce middle-class families to live within the city if we can create areas large enough to establish a genuine community with good schools. We can find the land for these communities by clearing industrial as well as residential slum property, provided that we undertake to relieve the city of part of its tax burden or change the methods by which it collects taxes.

"New towns" are already being created in areas beyond suburbia to accommodate an exploding population, but these "new towns" may become exclusive suburbs, which in time will be engulfed by suburban sprawl.

I am suggesting a different kind of "new town" program. We should attempt to create "new towns" pursuant to regional open space and transportation plans. These towns will also accommodate industrial workers and industries displaced by an intensified residential and industrial slum clearance program in the core areas of our major cities. At the same time, on the land within the cities made available by slum clearance, new communities can be established for middle-income families.

THIS program would make both the central city and the "new towns" more heterogeneous in social composition, reduce travel distances to work and thus diminish the urban transportation problem, and, finally, bring suburban sprawl under control through regional planning of open spaces and mass transportation.

Present segregation practices are a serious obstacle to this kind of program; at the same time they provide an additional reason why a program designed to create heterogeneous communities both within the city and beyond the suburbs has become imperative. Not only is the Negro population of our cities increasing in numbers but housing for Negroes is becoming increasingly segregated. The question of segregation is always present when the character and location of public housing and urban renewal projects are being determined. An unwillingness to face up to it has paralyzed city planning. It is necessary to deal with the question not only for the sake of civil rights for Negroes but in order to free city planning from some unspoken assumptions that underlie almost everything that happens about housing in our cities.

Juvenile delinquency and adult crime, school drop-outs and unemployment, the spread of slums and the cost of welfare are all related to segregation in the cores of our cities. The social and economic costs of these problem areas both to the Negro and to the community as a whole are enormous.

The Negro ghettos will not dissolve of themselves. The middle-class Negro family has had great difficulty in finding suitable housing outside of the segre-

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Megalopolis Rediscovered: Megalopolis is an old Greek word, invented by real estate operators in the Peloponnesus 2,000 years before the first European settlers landed on what is now the main street of the New World—the northeastern seaboard of the United States. Because the original Megalopolis is still a very small town in Greece today, it took some courage, as well as a lively imagination, to apply the name to the almost solidly urbanized stretch between southern New Hampshire and northern Virginia. Yet the application seemed normal to Jean Gottmann, Russian-born Professor of Economic and Human Geography in the School of Political Science at the University of Paris.

Having come to this country to teach at Princeton and Johns Hopkins, and to think at Princeton's famous Institute of Advanced Studies, Professor Gottmann stayed to give expert wartime advice to the Board of Economic Warfare and the Foreign Economic Administration in Washington. As he traveled repeatedly back and forth between Boston and Richmond, with way stops in New York and the national capital, he grew ever more deeply impressed by the continuous nature of land settlement over hundreds of miles. After fifteen years of pondering this phenomenon, and five more years of digging into it and writing about it, he published in 1961, under the aegis of the Twentieth Century Fund, a book titled *Megalopolis*.

That inch-and-a-half-thick volume now is as great a classic as Alexis de Tocqueville's earlier critique of American political and social institutions. On December 3, 1964, the American Geographical Society awarded Professor Gottmann its Charles P. Daly Medal for "distinguished geographical services." Where science places the modern city, in context of frightening wilderness, can be measured by names on the roster of previous Daly Medal winners: Robert E. Peary, Vilhjalmur Stefansson, Roald Amundsen, Robert Bartlett, and Roy Chapman Andrews.

—JOHN LEAR.

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gated lower-income neighborhoods; only very recently has housing for these and higher-income Negroes begun to open up. A policy of nondiscrimination in rentals or sales can help, but the ghettos are still so large that only a major plan to induce a substantial part of the Negro working population to live in outlying "new towns" can bring about a more uniform and just distribution of these people among the population as a whole.

We should not underestimate the difficulties of creating interracial communities. Experience shows, however, that it is possible to create interracial housing in stable communities where the housing is sufficiently subsidized. The existence of heterogeneous communities in outlying areas will make it more possible for the Negro to relate to the urban culture. Schools in a smaller community, for example, can be so located that even if there are neighborhoods within the community that are predominantly white or predominantly Negro all of the children can attend the same schools. So many industrial workers are Negro that any problem for creating outlying "new towns" for industry and industrial workers must aim for heterogeneity. As for the cities, where Negroes are already established, a program to bring back middle-income white families must encompass the creation of interracial middle-income neighborhoods. If America is not prepared to accept interracial communities, there is little hope of arresting the decline of the city.

Only a slight extension of the tools already in hand is needed to foster the development of middle-income communities within the city and of "new towns" on the outskirts of suburbia. The Housing Community Development Act of 1964 (which was not enacted into law) proposed for the first time that the Federal Housing Administration insure mortgages for the purchase of land leading to the development of new communities. The Administration thus proposed to finance "new town" developments, although the result may well have been that under such a program the "new towns" would have become exclusive suburbs like many "new towns" now being built with private financing.

Assume, however, that FHA and V.A. financing were abandoned except in urban renewal areas in the city and in "new town" developments. In addition, assume that a regional open space and transportation plan were required before this financing is made available. Assume, further, that the regulations governing savings and loan associations were amended to allow them to allocate a substantial portion of their funds to financing mortgages for multiple dwellings, and to limit financing of either homes or multiple dwellings to established suburban areas, to the cities, or to "new towns" in regions where an open space and transportation plan exists. Moreover, suppose that the V.A. and FHA regulations prohibiting discrimination because of race were also applied to savings and loan associations. Suppose, in addition, that the FHA programs for middle-income housing were made available in the "new towns," so that the goal of an economically heterogeneous community would be vigorously pursued. Suppose, finally, that each "new town" were required to provide some minimum of public housing and housing for the elderly in order to be eligible for federal financing.

THESE federal tools, almost all of them readily adaptable, would be powerful inducements for the creation of heterogeneous "new towns" in which individuals and industry displaced from the city, together with some of the 80,000,000 new people to be housed between now and 1980, could be accommodated. Moreover, federal incentives could be geared to the creation of "new towns" of higher density so that effective mass transportation between them and the center city could be developed.

Assume that the federal urban renewal programs for clearing residential slums and renewing central business districts were extended to permit the clearance of industrial slums. And assume that the federal government were prepared to finance the construction of industrial facilities in "new town" industrial parks. Can there be any doubt that such a program would have enormous impact in hastening the creation of "new town" developments and in clearing land within the city for the construction of middle-income communities?

It should be clear by now that I am proposing regional planning only in a most restricted sense. It is not necessary for public agencies to provide comprehensive master plans for each region, leaving no room for diversity created by private choices. Some planning, however, is necessary, particularly by the agencies responsible for water, sewer, and transportation because they must be able to project the future needs for public services of an ever-expanding population. In many places these agencies plan independently of each other, and the federal agencies that subsidize housing do no planning at all. What each region now needs is a plan covering all of the agencies already involved in the expenditure of public funds, stating where and when the public will spend its money for water systems, sanitary and storm sewers, highways, and rapid mass transportation, and in what areas subsidies will be available for housing. Regional growth can thus be controlled, with private enterprise left to develop variety within the over-all framework of the plan.

An essential part of the program I am describing is the clearance of industrial slums at the cores of most of America's cities. One of the major obstacles to this has been the reluctance of cities to lose industry for fear of further jeopardizing their real estate tax base. But industry is moving to the suburbs anyway, and the real estate tax structure of the city will have to be revised in any event. Real estate taxes in most places have already reached the limits of economic feasibility. Assessments against property are still the major means by which cities collect taxes, and they have fallen behind in their share of the total tax dollar.

A case can be made that the wealth produced by the cities has been drained out by federal taxes and redistributed first to agriculture, second to suburbia, and third to the cities. At the same time the welfare costs of the cities have in-

(*Continued on page 66*)

"Frankly, Johnson, I don't like the way you've stopped buttering me up."

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Freedom's Other Face

EDITOR'S NOTE: *The following guest editorial is by General Carlos P. Romulo, president of the University of the Philippines.*

I HAVE heard it said in Asia that America is a culture in which the pursuit of happiness has become a plaguing ideal and that this principle accounts for much of the vulgarity and brazenness in American behavior, as well as for the intensity of its pragmatic point of view and its almost anarchic individualism.

As a student of American culture and as one who has had a chance to observe it closely, I can say that these observations are not accurate. Nevertheless, if American life and culture as seen by others suggest these qualities, that fact has to be understood in terms of the circumstances attendant to America's establishment as a nation. America was founded by men who wanted to slough off the atmosphere of guilt and persecution in Europe. Central to the viewpoint of America's founding fathers was the idea of liberty. It was the motive of their risky journey, of their escape, as it were, from the ancient civilization of Europe, and it was their justification for having left their homeland. The American founding fathers set out to realize a new order, a new community in which the sense of human possibilities would be coterminous with the vast space in the new-found continent.

Freedom, therefore, was to be the absolute condition of the new existence. It was to be the ethos of the new community. This idea was later to be articulated most forcefully in the nation's political life, but even at the start the nature of the new milieu itself conspired to make freedom a very real condition of life. The relative solitude of the farm; the privacy and space in the new towns; the absence of doctrinal and even alien power to threaten existence and peace—all these made the idea of freedom a concrete and insistent fact. The self-consciousness of a free existence also created in the situation a condition for passionate individualism.

It may be said that the expanse of the prairies and the irreducibility of the forces of nature demanded homogeneity on the part of the first inhabitants from Europe in the new continent. The nature of the territory itself demanded that they stand together. But as de Tocqueville observed, conformity in the American sense means conformity on the ideal of freedom, with the result that the average American never feels freer than when he thinks and feels together with his fellow Americans. This unity in an ideal accounts for the strength of American nationalism at the present time. But if America truly stands for this ideal, it is also to be expected that it should promote it and secure the reality of liberty under any circumstances. In the consciousness of the mind of the world, America is freedom.

It is precisely because the world has this expectation of America that the contradictions appear immediately evident and harshly contrasting. For example, even at the very start of its political life America tried to resolve the issue of equality. The notion of freedom was raised as a universal right, to be extended to and enjoyed by every man irrespective of color. It is also a historical fact that this principle had the unswerving affirmation of one of America's great Presidents and that the very concept of democracy had its most succinct and eloquent articulation in this nation. But the issue of the Civil War was not resolved by the peace that later ensued. Lincoln paid with his life for a principle, and the cause he fought for continued to be affirmed by the North and, to some extent, even by the South, but its absolute resolution could not be achieved within the lifetime of its greatest affirmer.

The same issue, therefore, cropped up once more, in greater intensity this time and with greater irony because of the advance of our scientific and intellectual thought. The irony was played up in the newspapers and in the various media of communication: Little Rock and James Meredith; the place of Negroes in restaurants and in vehicles. It was indeed grimly ironic that this should still be the core of contention in modern America. But in this issue, the American commitment to the ideal of equality and freedom proved itself unsullied. For the decision of the Supreme Court and the concern of the federal government to prevent discrimination proved that the American nation is sincerely for it and that it does not hesitate to use its legitimate powers to enforce it.

Freedom was also the controlling issue in the field of American foreign relations. For what happens in this nation touches a very significant aspect in the life of other cultures. Why is this so?

ALL cultures and all nations in the world, I think, accept the premise that freedom is to be preferred to slavery; the good life to poverty and ignorance; dignity to humiliation. All nations in the world, therefore, have a profound, even if merely indirect and implicit, commitment to the idea of liberty. That America, therefore, could be the source of intolerance would matter profoundly to other nations. To be committed to freedom is to be committed to its reality anywhere. Its denial in America or in France or in Great Britain is an occasion for legitimate protest.

Thus it is that America is often judged in terms of its encroachments on the ideal of freedom. America is universally judged when one of its politicians makes a travesty of the academic freedom of institutions of learning and, in the name of national security, proceeds to engage in totalitarian methods. America is judged, too, when certain groups become apprehensive over the ideas and

(*Continued on page* 28)

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LETTERS TO THE EDITOR

Progress Report

HAROLD TAYLOR'S excellent article "The Idea of a World College" [*SR*, Nov. 14] has brought a flood of telephone calls, letters, and some visits to the headquarters of the Friends World College at Harrow Hill, Glen Head, Long Island. All of them have been warmly appreciative.

The Committee on a Friends World College has been six years in planning for such a school. Harold Taylor's cooperation with the committee provided the first trial run and illumined, as the article indicates, vast potentialities for enriching education by adding a timely dimension.

Readers of *SR* will be interested to know that Friends World College will open in September 1965 under the directorship of Dr. Morris Mitchell. As rapidly as the way may be opened, we shall establish six other centers—in Western Europe, Eastern Europe, Africa, South Asia, East Asia, and Latin America.

Dr. Earle Reynolds has come from Japan to set up the Peace Study and Research Center, which will work with undergraduate and graduate students and carry on independent research.

"Friends" (Quakers) feel that there is truth and beauty in every human being and that man can—indeed must—learn to live in a loving community; there is no dogma. The approach will be open and objective to ways of peacefully solving the problems that now so dangerously divide mankind. It is for these reasons that we feel Friends are the best vehicle for initiating a world college.

Friends World College is having 5,000 reprints made of Harold Taylor's article. They will be supplied with information on current developments to interested people.

GEORGE NICKLIN, M.D.,
Chairman, Committee on a
Friends World College.

Glen Head, N.Y.

Pushkin, Poetry, and Problems

PERMIT ME TO comment on the three examples chosen for special criticism by your reviewer of Pushkin's *Eugene Onegin* [*SR*, Nov. 28].

1. The dancer, in the original text, in her leap into mid-air, strikes "one little foot" against the other "little foot." The Russian *byot* means to clap or strike or click; it cannot mean to trill. My version is fairly correct as current English; moreover, the line should not be detached from the group of six lines describing the dancer's act.

2. Tatyana rises at dawn just as the stars are fading away on the pale horizon. Therefore she did not really observe the "choral dance" of the stars; she was soundly asleep at that hour. My version is correct.

3. The expression "peace unto his little bones in the grave, in the damp mother-earth" is serious common speech in Russian, but a literal version sounds strange in English. Your critic is thus hardly justified in his wholesale condemnation of my work as "unforgivably trite, leaden, and unmusical." His review does not stand for scholarship, a knowledge of Russian idioms, or literary taste. . . .

EUGENE M. KAYDEN.

Sewanee, Tenn.

"Meeting will come to order as soon as we get a positive security check report that this place isn't bugged."

A FAVORITE PLOY of reviewers is to repeat, with emphatic quotation marks, a favorable comment from a book's jacket when it does not agree with the reviewer's opinion. The aim, I take it, is to imply that the publisher who broadcasts this opinion is, unlike the reviewer, a crass commercial fellow with no eye for esthetics or scholarship.

This seems to have been the case in Nathan Rosen's review of our publication of *Eugene Onegin*, when he refers to the translator as "Eugene Kayden, who is acclaimed on the book jacket as 'among the best translators of Russian verse into English.'" In the interests of accuracy, it should be pointed out that this quotation was not mere bubblings of a publicity department but was a statement by, and credited on the book jacket to, Ernest J. Simmons, who has established for himself a position of some authority in matters of Russian literature. We might also quote from Sir Maurice Bowra, who calls this translation of *Eugene Onegin* "excellent. It is extremely difficult to catch the poetry and the spirit of the original, and this Mr. Kayden has really done. . . . The whole reads not as a translation but as an authentic work of poetry, which indeed it is."

We mention these kind opinions, not only to plug our own publications (a crass commercial failing of publishers) but to underline what Professor Rosen's review implies but does not state: Translations of poetry, particularly familiar poems which one knows in the original, are matters as delicate and personal as poetry itself. No one version will appeal to all readers, and no one version can be completely "authentic." For the reader tied to the English language, many windows, many translations, are needed to gain a glimpse of the richness contained in a masterpiece of another language. We think the window Mr. Kayden has provided adds greatly to the view.

PAUL H. ROHMANN, Manager,
Antioch Press.

Yellow Springs, O.

Like Crazy

JOHN FERRIS [PHOENIX NEST, Oct. 10] poses a problem that like, say, interests me. I want to reassure Mr. Ferris that this use of the word "say" will fall into desuetude as soon as a more chic expletive makes its way, say, into the lingua franca. A case in point is the blood brother of "say"—the word "like," which preceded it.

Here is what I mean. It is summer; Mrs. R's lawn like needs mowing. A neighbor is recommending a small boy to be exploited: "You could give him like fifty cents. He'd be tickled. You'd be like encouraging him." Right away Mrs. R is like crazy with gratitude for her friend's suggestion.

One must never confuse this "like" with the simile word "like." You could never say, "She is like unto a rose"; it would have to be "She is, like, like unto a rose." Once you get the hang of it and substitute "say" you will see what I mean. The following, for example, would be good usage: "He was like inching around the corner when Hansie like blew past him, fobbling his thumb, like, at his nose. 'Damn you,' he like screamed, 'you almost killed, like, my mother,'" I hope this clears things up for Mr. Ferris.

MRS. ALEX SCHWARZ.

New York, N.Y.

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Art on TV: *The Louvre*

"ON YOUR first visit to the Louvre, I would suggest you come with a Frenchman," said Charles Boyer to viewers of *The Louvre —A Golden Prison,* NBC-TV's recent hour-long color special about the celebrated art museum in Paris. A Frenchman, the narrator explained, comes to the Louvre not only to see the world's greatest collection of art, but because he has a passion for the building itself, which is a sort of chronicle of French history. Mr. Boyer communicated this passion well. He traced, with national pride added to his customary urbanity and warmth, the evolution of the Louvre from its origin as a fortress in the year 1190 to its present eminence as the home of such art treasures as *Winged Victory* and *Venus de Milo.* We saw portraits of kings and queens who lived in the Louvre, paintings and drawings of scenes depicting historical events that happened at the museum. The development of the Louvre's architecture was ingeniously suggested by the manipulation of models of its early buildings and subsequent additions. The denuding of the Louvre during World War II, when the French hid their art treasures from the Nazi conquerors, was told with emotional force by Mr. Boyer, employing Sidney Carroll's vivid text set against newsreel clips of Nazis marching in Paris and of empty Louvre halls.

Another Frenchman, Germain Bazin, curator-in-chief of the Louvre, capped the narrator's record of the museum by noting that its history, like that of France, is ever in the making—continuous, profound, the work of French civilization itself. At this point, two-thirds of the way through the program, the producers exhausted the theme of historical passion. The problem now was what to do with the Louvre's collection of art. It was of no avail to have a Frenchman as guide here; perhaps an artist was needed. I say "perhaps" because even perceptive artists have not often been successful in commenting on works of art on television. The pictures are static, camera movement is limited and repetitious, and viewers are impatient. Lucy Jarvis, producer, John S. Sughrue, Jr., co-producer-director, and Tom Priestley, cameraman, tried to meet this challenge by showing people in the Louvre's galleries pointing, talking, resting tired feet, etc., but this technique failed to work. The eclectic shots, intercut with momentary glimpses of the paintings, lacked in their own right a theme as unifying as the history of the Louvre. Quickly exhausting this vein, the producers tried again, this time with a return—as if in a dream—after the museum's doors close, to wander through the Louvre with no one else present, "to possess it."

THE lighting was rigged for a moody, evocative sequence—in color film the paintings glowed with tactile brilliance, but this, too, failed to come off. The paintings and statues were still seen fitfully in no pattern of meaning. Gaping individuals are as much at sea as gaping multitudes. Thus the design of the program was in three parts: the Louvre's history—a unity in itself—and the two afterbeats, without adhesive tension in their own spheres, and lacking organic harmony with the main motif. The failure was honorable, for it was a difficult problem. The Louvre's history is chronological, specific, but the world of art in the Louvre is a vast, vague cosmos; where do you grab it, what does it mean? It would have been splendid if the producers had been able to develop a total point of view toward their material. It might have been a thinking beyond the Louvre, a confronting of it with some other experience or value to produce the dialectical tension necessary for a work of art. Several brief sequences in the program approached this dimension. A bust of Louis XIV was seen in profile, close up. Lights changed as the camera held on it, giving varying tones of shadow and feeling, suggesting different characters in the same man.

This was a comment, a distortion of the event, but one that added a dimension—and the business of art is the addition of dimension of life, not merely the reproduction of it. *The Louvre* was a skilful, tasteful production on the whole. The television projection—black and white or color—could not match the rich texture of the real paintings. The music by Normal Dello Joio made a fine contribution. There was no great escape from the prison of literalness in *The Louvre,* but the program had its shining qualities. —ROBERT LEWIS SHAYON.

Your Literary I. Q.

Conducted by John T. Winterich and Yetta Arenstein

MORE USA-BLE WORDS

Simultaneously inspired to complete Norma Gleason's partial list of USA-BLE WORDS (see *SR,* April 25, 1964), Lillian G. Sievers of Madrid, Spain, and Ralph Moore of Marysville, Ohio, compiled separate lists of the remaining states of the Union with acceptable abbreviations (postal authorities prefer that we spell out Alaska, Hawaii, Idaho, Iowa, Ohio and Utah). Below, in a composite list, are nineteen state abbreviations incorporated into words whose definitions appear in Column Two. You are asked to fill in the blanks. Answers on page 29.

1. _ _ _ _ _ ARIZ _	pass off another's ideas as one's own
2. _ _ _ CALIF _ _ _ _ _	bearing a hallucinatory alkaloid
3. _ GA _ _	size of type
4. _ _ _ _ KANS _ _ _	immediate reply (2 words)
5. _ _ LA _ _ _ _ _	litter
6. _ ME _ _ _ _ _	submissive
7. MASS _ _ _ _	slaughter
8. MINN _ _ _ _ _ _ _	a German lyric singer
9. MONT _ _ _ _	small hill
10. _ NJ _ _ _	damage
11. _ _ _ _ NY _	having a similar meaning
12. _ _ ND _ _ _	order
13. _ _ OKLA _ _	property granted through a charter
14. _ _ _ PA _ _ _	affinity
15. _ RI _ _	brittle
16. _ _ VT	ruling body (abbr.)
17. _ VA _ _ _ _	greed
18. _ _ WVA _ _	so conceited! (2 words)
19. _ _ _ _ _ WY	surging

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LITERARY HORIZONS

The Critique in Brief

A NEW series of pamphlets, "Columbia Essays on Modern Writers," is modeled upon and intended to supplement "University of Minnesota Pamphlets on American Writers." (Minnesota has recently published seven new titles, bringing the total to forty-four.) The Columbia pamphlets are devoted to non-American writers, so far mostly English and Western Europeans. The pamphlets are of the same size as those from Minnesota, forty-eight pages, and sell for the same price, 65¢. They are physically somewhat less substantial and to me less attractive in appearance, but the first six are not at all inferior in content.

Number One in the Columbia series is Germaine Brée's *Albert Camus*, which illustrates very well what essays of this sort can do. A recognized authority on Camus, author of a book about him, Miss Brée has here summarized her findings in compendious form. After a brief but important account of the life of Camus, she cogently discusses the principal works. She studies with particular care *The Stranger*, *The Plague*, and *The Rebel*.

Miss Brée sums up, "Camus proposes the lucid acceptance of the situation: to love life, and to live with the knowledge that life is incomprehensible; to multiply all the chances for happiness, knowing its impossibility; to explore the infinite possibilities of life within the narrow limits of a life." It is easy to see why, even apart from their different attitudes towards Communism, Camus and Sartre should have gone their diverging ways. In these days when Sartre is in the headlines, it is good to have so convincing an estimate of the significance of Camus.

The reputation of Camus has pretty well taken shape since his premature and most unfortunate death in 1960. The position of Lawrence Durrell, on the other hand, is still in doubt. After the great enthusiasm for *The Alexandria Quartet*, there has been the usual Monday morning shaking of heads over his limitations. In his *Lawrence Durrell*, John Unterecker, an associate professor at Columbia and author of a book on Yeats, helps us to strike a reasonable balance. He begins with an admirable summary statement: "Lawrence Durrell is a man of infinite variety. But he's a man of marble constancy as well. The forms in which he has worked embrace the whole range of literary possibility. Yet the themes he has dealt with—even the images which carry those themes—display a simple kind of shining directness, mark out a clear path for his developing but remarkably consistent point of view. He is consequently one of our most protean writers and at the same time one of our most predictable ones."

As he discusses Durrell's poetry, early novels, travel books, plays, and criticism, Unterecker defines and clarifies the persistent themes, and prepares the way for his examination of *The Alexandria Quartet*. He writes well on this work, clearing up certain points about which other critics have been doubtful, and coming to the conclusion that it has deserved a large part of the praise it has received.

"Most readers know Constantine Cavafy only as a legend encountered in Lawrence Durrell's *Alexandria Quartet*." Thus Peter Bien opens his *Constantine Cavafy*. What he says is true, but it is also true, as Bien points out, that the reputation of the eccentric Greek poet has grown steadily since his death in 1933. It is always difficult to do justice to a poet who writes in another language, but Bien, who uses Rae Dalven's translations, gives the reader a sense of Cavafy's quality. He relates the poetry to the man's strange life and to the course of Greek history in his lifetime.

William York Tindall, who is editor of the series, has chosen to write *Samuel Beckett*. The expatriate Irishman, who now usually writes his books in French and translates them himself, is a tough problem for the critics. Since he insists on the meaninglessness of everything, it is not easy to define the meaning of his novels and plays. Tindall is convinced that they do have meaning, but he is cautious about saying what it is. Speaking of the reception of *Waiting for Godot*, he writes, "There was no better agreement among professional critics. To each his guess, the less certain, the more dogmatically propounded. 'The danger,' says Beckett in his essay on Joyce (1929), 'is the neatness of identification.' But this much is certain: each of the neat identifiers, justified more or less by something in the text, took a part for a whole too slippery to handle." Carefully making no large claims for his interpretations, Tindall tries to say what can safely be said about each of the works, and his comments are enlightening. The pamphlet is an excellent guide for readers of Beckett.

Samuel Hynes's *William Golding* is to me the most exciting of the six pamphlets. He discusses each of the five novels, from *Lord of the Flies* to *The Spire*, in an illuminating fashion. He is

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particularly good on *Pincher Martin.* When I came to the passage devoted to this novel, I put a question mark beside the first sentence: "Both formally and intellectually, *Pincher Martin* is the most impressive of Golding's novels." But I erased it when I had read all that he had to say. He is also excellent on *The Inheritors* and *The Spire,* and, for that matter, on all the novels.

Theodore Ziolkowski has written *Hermann Broch,* a study of a writer with whom I am only superficially acquainted. Ziolkowski says: "At his worst, Broch is ponderous, humorless, pedantic, and presumptuous. At his best, he opens up unplumbed areas of literary experience in a manner worthy of his literary idols, Joyce and Kafka." The pamphlet convinces me that I must have another try at *The Sleepwalkers,* for Ziolkowski makes the novel seem worth the effort it demands. If I could get through that, I might have courage enough to tackle *The Death of Virgil.*

Like the Minnesota pamphlets before them, the Columbia pamphlets suggest that 15,000 words is a good length for a discussion of a writer. The critic has more space than he would be likely to have in an article written for a magazine, and this gives him a chance to go beneath the surface. At the same time he is forced to be terse and incisive, and readers can be grateful for that. There have been full-length books written about many of the authors represented in the two series, and there will be and should be more. But for the ordinary reader with an interest in literary matters, as apart from the literary scholar, the pamphlets are uncommonly useful. I am happy that Columbia has entered upon this venture.

—GRANVILLE HICKS.

FRAZER YOUNG'S LITERARY CRYPT NO. 1115

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1115 will be found in the next issue.

XPBGZ NT PWEC Q AZTNBZ XPB

XENFSL: NL ENRZT YC

RNPEZWGZ QWA ANZT XBPO

ENYZBLC.

AQ RNWGN

Answer to Literary Crypt No. 1114

Oaths are the fossils of piety.
—SANTAYANA.

He Ruled and Raised the Clan

The Founding Father: The Story of Joseph P. Kennedy, *by Richard J. Whalen (NAL-World. 526 pp. Index. $6.95), is a multifaceted picture of an extraordinary figure whose greatest achievement was to assure his family a place in history. Margaret L. Coit is an associate professor at Fairleigh Dickinson University and the biographer of financier Bernard Baruch.*

By MARGARET L. COIT

ARISTOCRACY in America is made, not born. In Massachusetts the pattern has long been established. First comes the building of the family fortunes, perhaps in the liquor export trade, then education at the best preparatory schools and Harvard University, travel, good marriages, and finally the move away from mere money-making to public service and leadership. These steps marked the rise of the Cabot family. The same climb was made by another Massachusetts family, the Kennedys.

For years Joseph Patrick Kennedy has been the silent partner of the Kennedy clan. Now, in this probing, highly readable study by Richard Whalen of *Fortune* much of the self-admitted mystery has been dispelled. Unfortunately, the book got under way just at the time of its subject's crippling illness. He could not give his side of the story, and his private papers have long been reserved for use in his own memoirs. However, solidly based as it is on hitherto unpublished documents, manuscripts, and personal interviews with both detractors and admirers of Mr. Kennedy, *The Founding Father* will probably stand as the authoritative source for many years to come.

Red-headed and crackling with energy, Joseph Kennedy, son of an honest, teetotaling saloon-keeper and small officeholder, determined to make the American dream come true, for himself and his family. His goals were clear: wealth, power, and fame, and he pursued them single-mindedly, from his days as class president at Boston Latin School. He married the beautiful daughter of the mayor of Boston; at Harvard he cultivated only the most promising youths; abroad he bluffed his way into an introduction to the Prince of Wales. He took a seat on the board of an obscure Boston company, demanding: "Do you know any better way to meet people like the Saltonstalls?"

As the hard-driving director of the Fore River shipyard in World War I he got his ulcers and made a friend named Franklin Delano Roosevelt. At twenty-five, when his acumen saved a Boston bank from failure, he demanded and received its presidency. He halted a raid on Yellow Cab and wrested control of the stock. During thirty months in Hollywood he managed Pathé, advised First National Pictures, and emerged some five million dollars richer. Later he was to reorganize such industrial empires as Radio Corporation and the Hearst papers. Ruthless with anyone who got in his way, he could be incredibly generous, both to deserving individuals and institutions.

As a "clever lone wolf operator" on Wall Street he resembled his friend Bernard Baruch. He had the same cool nerves, the same respect for facts and contempt for "inside dope." Only fools, he said, held out for the top dollar. Getting out of the market before the crash, he made more millions selling short, and in a typical coup had his warehouses loaded and ready for "Repeal" day. But mindful always of his "good name and reputation," he kept his dealings strictly legal, and he could later challenge his New Deal critics to prove him guilty of a single shady act.

Joseph Kennedy was an original and dedicated New Dealer who saw "the specter of revolution" in the hungry men on the street corners. Roosevelt, he shrewdly concluded, could control these groups who had "no stake of ownership" and thus salvage the capitalistic structure. Whalen sees this as opportunism, but Roosevelt must have devoutly wished that more of the business community had Kennedy's insight. (The thirty million dollars that the financier piled up years later offers dramatic evidence that FDR had scarcely wrecked the money-making possibilities of the American economy.)

FDR recognized Kennedy's talents. Liberals howled when the one-time Wall Street speculator was given the power to police the Street. But Kennedy was aware that times had changed. As the hard-hitting chairman of the Securities and Exchange Commission, and later of the Maritime Commission, he did superb work. His eventual appointment to the Court of St. James's was hailed by a London paper as "the highest compliment Roosevelt could pay Great Brit-

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ain." Dryly, the *Times* later commented upon his retirement that he had been "a great American ambassador."

The most fascinating—and lengthy—part of the book deals with Kennedy's hard-driving years in prewar London. He turned over to the mercies of British wartime justice a young Embassy clerk who had discovered the still-secret correspondence between Roosevelt and the "Former Naval Person" and was planning to make it public to "warn" America. He went through 244 air raids. Before the outbreak of hostilities he sent his sons Joseph and Jack on a fact-finding tour of European capitals. Jack's observations formed the basis for his book *Why England Slept*, praised on both sides of the Atlantic, and by Whalen, who adds that it is a virtual "carbon-copy" of his father's views. He then proceeds to attack the elder Kennedy's views; it is difficult to see how he can have it both ways.

Kennedy was certainly correct when he concluded that the Britain of the 1930s lacked the arms to fight, that any "show of force" would be empty show. Appeasement seemed the only alternative to outright destruction. Not only Kennedy, but the staunchly pro-British Bernard Baruch reached the somber conclusion that Germany would win. Britain's only real defense would be courage, and winning a war took cold steel and pounds sterling; "it is going to take more than guts."

As a financier, Kennedy knew the basic shakiness of Britain's financial structure. His blunt forecast that "Democracy in England is all done" meant simply that even if Britain "won," she would be finished economically and drift into Socialism. Why should a war be fought to advance Socialism? From the first, Kennedy recognized Communism as the ultimate enemy, advocating what has been American policy for a generation: to incorporate Germany as an ally against the spread of Communism across Europe. Where he differed from Roosevelt was that to Kennedy world holocaust was unthinkable; to Roosevelt, Hitlerism was unthinkable.

Not that Kennedy was, as he has been charged with being, anti-Semitic or pro-Nazi. Individually, he got numbers of Jews out of Germany and was sponsor of an abortive plan to resettle refugees in Africa. But he did growl that anti-Semitism was the Jews' problem as anti-Irishism had been his, and that the Jews would do better trying to solve their problem rather than advertising it. Whalen implies that Kennedy felt that prejudice was an inevitable and toughening part of the assimilation process that turns minorities into Americans. He did believe that Germany would win the war; he returned home and resigned; he was not fired, but Roosevelt let it be known that he was finished with him.

Now, as the name of a younger Kennedy sprang forward, the older Kennedy receded into mystery. This was by choice; his isolationist views were unchanged and increasingly unpopular. The Socialist world he had foreseen was evolving. His increasing conservatism made his divergence from his son Jack's growing liberalism "total." As essential pragmatists both men were aware of the tides of their own time. Both were for America first but, making his own "cold-blooded" assessment, John Kennedy reached a conclusion different from his father's: to his mind the loss of Europe and all its industrial potential would threaten America's survival. Joe Kennedy undoubtedly considered his son wrong but he was silent. He would rather Jack be President than right.

Joseph Kennedy always thought that the reflective and introspective Jack more resembled his mother than him. It was from this devout woman that he got his quiet, almost stoic courage in his twenty-year battle with pain. Yet this study of the Founding Father is highly revelatory of the son. The cold, clear intellect, the overwhelming sense of reality, the impatience with labels and theories as against concrete facts were his father's legacy to John Kennedy. Whalen underestimates the younger Kennedy; on the basis of a college term paper, he states flatly that never would John Kennedy "lose himself in an emotional allegiance to a hero or a cause." The riddle of our 35th President is far more complicated than this. However, Whalen does make it clear that John was long overshadowed by the robust and aggressive older brother, of whom he wrote in words of ominous prophecy: "The future held the promise of great accomplishments . . . so assured and inevitable that his death seems to have cut into the natural order of things."

The death of this favored son was probably the most shattering blow of Joseph Kennedy's life. Of Jack he had not expected genius, only that he become "a really worthwhile citizen." Nor did he drive his son into seeking the Presidency; he remarked that he "never thought he had it in him" when the young man threw himself into the rough and tumble of campaigning. Mindful of Jack's "always uncertain health," the father had even considered buying a newspaper for him to edit.

With characteristic independence, John Kennedy reached his own decision. Whalen makes it clear that, despite all the "pull" and the money and the Kennedy name, the young man won his own elections by the astute use to which he put the money, his war record, and his hard-hitting, scientific campaigns. Like his father, he understood power and its ultimate purpose as the moving force of politics. "You can do something about what you think."

The saga of the Kennedys poses some fascinating challenges to psychologists, progressive educators, and permissive parents bedeviled with "difficult" youngsters. The paradox is that this "new breed" of American leaders emerged from a nineteenth-century type of family. The Kennedy marriage was no partnership; with Rose and Joseph, as later with Jack and Jacqueline, the one complemented the other. Rose knew nothing of her husband's business dealings. Child-centered, the family was never child-dominated; each parent retained individuality.

Joseph was completely patriarchal; he ruled by fear, no less than love, hammering his children into extensions of his own farflung ambitions. Discipline was firm; the children were on their honor not to drink or smoke until maturity. The values instilled were not always those by which Joe Kennedy had lived. Money was of no importance, he said, except in terms of the power it could give and the responsibilities it

—From "The Founding Father" (Life).

(l. to r.) Eunice Kennedy Shriver, Ann Gargan, Joseph P. Kennedy, John F. Kennedy, Lyndon B. Johnson—"fascinating challenges to psychologists."

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incurred. The Kennedys were taught that they owed society much for the privileges that had been given them. The goal of life, was not happiness but fulfilment, excellence, and victory; second best was never enough. The object lessons seem clear.

Had Joe Kennedy never had a child, his would still be a captivating story. And had he only produced the family that he did, he would still have rated more than a footnote in our history. He has made his own self-assessment: "The measure of a man's success in life is not the money he's made. It's the kind of family he's raised."

In dispelling the mystery of Joe Kennedy, Mr. Whalen has, however, evoked another: whatever *did* produce Abraham Lincoln?

A Profile in Courage

The Kennedy Years, *text by the New York Times, prepared under the direction of Harold Faber; photographs by Jacques Lowe and others (Viking. 328 pp. $16.50), offers a record in words and pictures of a remarkable man and a remarkable era. Ernest K. Lindley, veteran Washington correspondent, is currently a special assistant to the Secretary of State and a member of the State Department's Policy Planning Council.*

By ERNEST K. LINDLEY

THIS large and fat book is a superb pictorial record of the life and career of the late President Kennedy. Most of the photographs are by Jacques Lowe, a free-lance photographer, who took more than 30,000 pictures of Mr. Kennedy and his family and associates between 1958 and November 1963. Many are informal close-ups, taken when no other cameramen were present. Other good photographers are represented, including George Tames of the *New York Times* and Hy Peskin.

A few interesting pictures from Mr. Kennedy's younger years are also included—one showing him with his PT boat crew in the South Pacific in 1943. As a picture album of a fascinating man, a fascinating family, a remarkable politician, and a dynamic young President with a dazzling style, this volume could not easily be improved upon.

The book also contains approximately 100,000 words of text. Unhapppily, not all of these are as well chosen as the photographs; but the chapters on John F. Kennedy's family, early life, and marriage, his war service, his election to the House of Representatives and, in 1952, to the Senate are good enough.

As a boy John was overshadowed by his older brother, Joseph, Jr. And he probably would not have entered politics if Joseph, Jr., a young man with a more outgoing personality who had been chosen by their father for a political career, had not been killed in the Second World War. The testimony differs to what extent John F. Kennedy's decision to run for Congress in 1946 was his own and to what extent his father's, as this book points out. His father took the credit in an interview published in the *New York Times* in 1957. But John F., on more than one occasion, said he himself had wanted to run: he had tried journalism but found it too "passive."

The story of his fight for the nomination at the 1960 Democratic Convention and the campaign against Richard M. Nixon is competently told. However, it would have been better, I think, to deal with the television debates between the two Presidential candidates in the chapter on the campaign, rather than in a separate chapter after the narrative has already sent Mr. Kennedy to his bed in the Boston Statler on the night before the election.

That is only one of several defects of organization in this book. These become more serious in the sections dealing with Mr. Kennedy's substantive programs and decisions as President. Following the chapter on the Bay of Pigs fiasco in April 1961 is one on his trips to Paris, Vienna, and London in the late spring of that year. Then we read a chapter on the steel crisis of April 1962, followed by one on the Cuban missile crisis of October 1962. The next chapter covers civil rights. Then comes his trip to Berlin, Ireland, and Rome in 1963. And after that there is a chapter entitled "Foreign Policy," which takes us back to the Berlin crisis of the summer of 1961, the agreement on the neutralization of Laos reached in 1962, our policy toward South Viet-Nam, and the agreements reached with the Soviet Union in 1963 —the "hot line" between Moscow and Washington, the limited test-ban treaty, and the wheat sale.

Such a helter-skelter treatment makes it difficult, if not impossible, to understand either the relationships between the principal international events of Mr. Kennedy's years in the White House or his policies in regard to them. Indeed, there are internal indications that the authors of some of these sections were unfamiliar with their subject matter. The section on Viet-Nam jumps from the spring of 1961 to the summer of 1963, without calling attention to important intervening events or even informing the reader that two dispatches quoted in succession were written more than two years apart.

In its handling of Mr. Kennedy's policies as President, this book is not the "solid contribution to history" of which the publishers speak. It nevertheless is an engrossing record of an extraordinary man and extraordinary times.

(*Book reviews are continued on page* 32)

—*Jacques Lowe.*

JFK declares his candidacy for the Presidency, January 2, 1960—journalism was too "passive."

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Films for Peace

SYMBOLICALLY, there could be no better place to hold an International Peace Film Festival than Los Alamos, the "Atomic City" located high on a green and graceful plateau some thirty miles north of sun-drenched Santa Fe. Although Los Alamos gave birth to the bomb, the official view holds that it is less an instrument of war than an awesome deterrent, while official literature stresses that the Los Alamos installation "now devotes a large part of its effort to the peacetime application of atomic energy." As if in confirmation, Robert Kunce, the enterprising manager of the community's sole movie house, has for the past two years presented there the world's only festival of films for peace.

This year's entries came from more than a dozen countries, of which more than half—again symbolically?—lay behind the Iron Curtain. What became quickly apparent, however, as some thirty-five films (including thirteen features) were unreeled in five days of unremitting viewing, was that peace means something different to everybody. India, for example, sent over a film on the life of Buddha, who epitomized the spirit of peace, and a beautiful color short on the trees of India that urged their planting in urban areas to maintain man's harmony with nature. From Germany came an hour-long documentary on President Kennedy's rousing reception there (which was rather marred by the memory that Leni Riefenstahl had made much better films of similar crowds in similar squares thirty years ago). And the Nigerians entered a brief, charmingly naïve depiction of Kennedy's impact on Nigerian youth: They all sport JFK hair-do's!

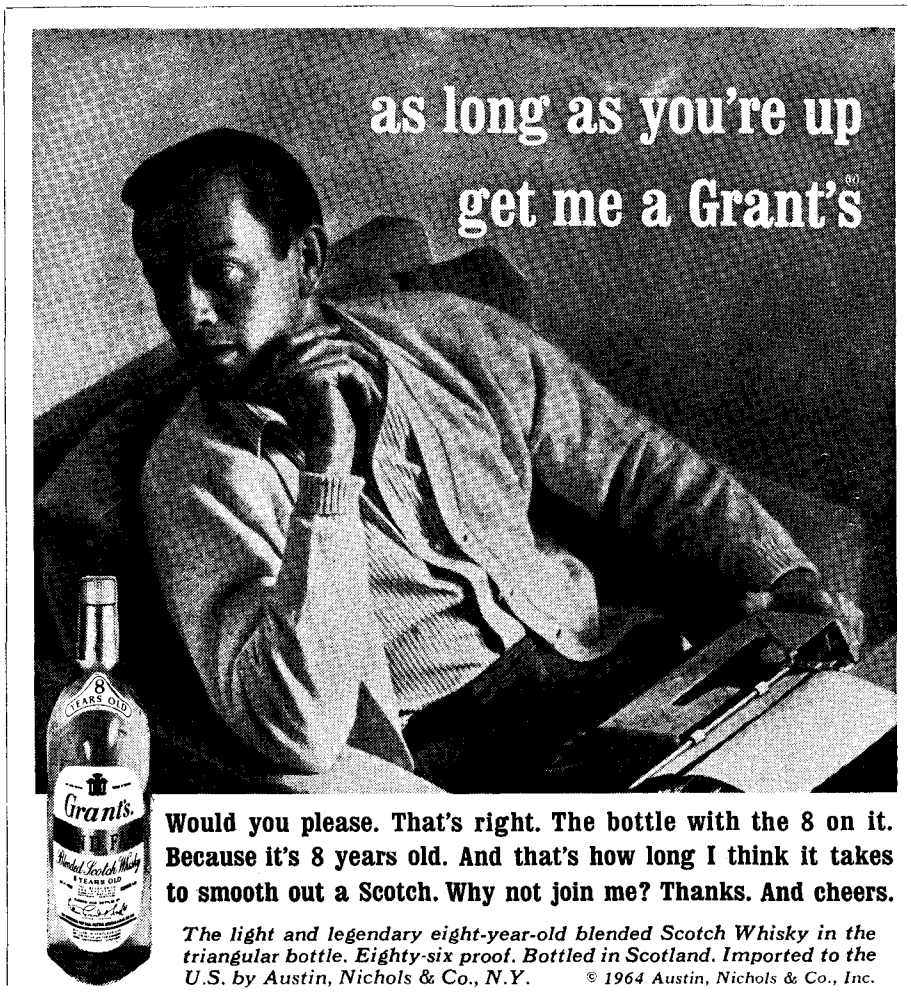
Most of the animated shorts dealt with peace in imaginative but abstract terms. Typical was the prize-winner in this category, a Czechoslovakian entry titled *The Red Trail*. In starkly stylized charcoal, ink, and gouache, it told of a fisherman shot while protesting the erection of a military installation on his peaceful shore; from his blood sprout red poppies that ultimately overrun and overwhelm the militarists. Another Czech short, *Place in the Sun*, used simple line drawings and a jazzy piano score to convey its message that people do better by sharing what they have than by fighting to get more than they need. *The Game*, from Yugoslavia, delightfully integrated live children, children's drawings, and animation (of their drawings) to demonstrate that aggression leads to ever more strenuous countermeasures and the risk of total annihilation. An American film, *The Hangman*, with graphics set to a poem by Maurice Ogden, reminded us that the denial of civil rights to one can endanger the civil liberties of all.

But most of the films, and particularly the features, interpreted "peace" to mean simply "antiwar" or "anti-Nazi," and festival audiences were treated to a bleak succession of pictures that rehearsed concentration-camp atrocities or aspects of World War II as experienced in Czechoslovakia, Rumania, Japan, Poland, and the USSR. No doubt the fact of war is easier to dramatize than the concept of peace, but as the festival wore on, becoming progressively less "festive" with each new screening, it grew increasingly clear that what most of the film-makers were saying, in effect, was that war is hell—unless our side happens to be winning. A Polish film, *Tonight a Town Shall Die*, was quite explicit in this. Its Polish hero, escaped from a concentration camp, found himself in Dresden on the night of the Allied fire-bomb raids, and positively exulted in the destruction he saw.

By contrast, Kon Ichikawa's *Fires on the Plain*, even though it presented the horrors of war in direst detail (apparently many of the Japanese soldiers on Leyte were reduced to cannibalism), nevertheless emerged as the most eloquent antiwar statement. War, the film declares, leads to the ultimate debasement of the human spirit. It won the Kachina Award as the best film at the festival. A surprisingly youthful and gay Bulgarian feature, *Sun and Shadow*, took the John F. Kennedy Memorial Peace award for the best film typifying the festival's theme, mainly by striking a note of optimism in the face of atomic holocaust.

It would be pleasant to note in conclusion that the good citizens of Los Alamos, 14,000 strong, supported their unique festival to a man. They didn't. The day after the festival concluded, the Centre Theater opened *Pajama Beach Party;* it drew more audience for a single performance than had attended throughout the entire previous week. Symbolically, there could be no better place to hold an International Peace Film Festival than in the "Atomic City"—but practically, it was a dud.

—ARTHUR KNIGHT.



Would you please. That's right. The bottle with the 8 on it. Because it's 8 years old. And that's how long I think it takes to smooth out a Scotch. Why not join me? Thanks. And cheers.

The light and legendary eight-year-old blended Scotch Whisky in the triangular bottle. Eighty-six proof. Bottled in Scotland. Imported to the U.S. by Austin, Nichols & Co., N.Y. © *1964 Austin, Nichols & Co., Inc.*

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Waiting Periods

ARTHUR MILLER'S newest work, a searching dramatic essay called *Incident at Vichy*, uses the waiting bench outside a Nazi police station in 1943 France as its crucible. Into it the playwright has thrown nine potential victims of the Nazi "Racial Program." There is a businessman whose dramatic function is almost entirely to demonstrate the mechanics of emerging with a white slip that permits him to pass the guard. There is a gypsy whose presence leads to conjecture about whether they are all being detained because of suspicion of some theft, or for racial inferiority (which lumps together gypsies and Jews). Two frightened young men supply touches of pathos. And one very old Jew, who never speaks but simply hangs onto the bag he is carrying, appears to symbolize a traditional acceptance of persecution as inevitable.

More interesting and more talkative are the remaining five. A Communist railroad worker not only provides first-hand testimony to the sealed-car deportations of Jews to Poland, but has a viewpoint, which, as he points out, is better than facing the Nazis with nothing. His viewpoint is his faith in the socialist future. Thus, instead of experiencing life by putting his spirit where his body is, he can feel not personally present when his body suffers. He has given up "himself" to be a member of the proletariat and its eventual triumph.

The play's central character, an aristocratic Austrian prince named Von Berg, quietly but compellingly refutes this viewpoint by pointing out that the Nazis are mostly working-class people, and voices his belief that the world will always be saved by certain aristocrats and certain common people who will resist the idea that "class interest makes history, not individuals." Von Berg admits that the facts will always be dreadful and that it is possible that the facts could also lead to endless disaster.

Representing other attitudes toward the dreadful facts are an actor who escapes them by pretending they do not exist and a painter who has become tired of seeing the truth clearly and therefore works nonrealistically with abstractions. The futility of art as a defense against what is happening is expressed by their admission that the Germans are the world's most appreciative audiences for theater and music and that art, therefore, may even be a demoralizing factor.

But demonstrating that constantly forcing oneself to face reality is impossible is the psychiatrist, Leduc. For despite the fact that he no longer loves his wife, he has ventured away from his safe hideout to get her some codein for a toothache. Furthermore, a troubled German major answers Leduc's challenge to be a decent person and let him escape by pointing out, "There are no persons any more. . . . I have you at the end of this revolver . . . the professor has me . . . and somebody has him . . . and somebody has somebody else." Then, to prove that Leduc is not "a person" either, the major forces the psychiatrist to confess that if he were released and the others were kept, he would not refuse.

Later the crushed Leduc analyzes his unjust predicament to Von Berg. "I am only angry," he says, "that I should have been born before the day when man has accepted his own nature; that he is *not* reasonable, that he is full of murder, that his ideals are only the little tax he pays for the right to hate and kill with a clear conscience. I am only angry that I was not above this delusion myself." When Von Berg argues the existence of people with a different kind of ideals, Leduc shows Von Berg the latter's own complicity, a failure to exercise the responsibility of trying to prevent his cousin from helping the Nazis remove all the Jewish doctors from the Vienna Medical School. Leduc's phrase, "It is not your guilt I want, it is your responsibility," received opening-night applause from the audience. And he claims that if Von Berg had understood that his anti-Semitic cousin was in some small and frightful way doing Von Berg's will, he might have done something then with his decency.

At this point Mr. Miller elects to give his play a dramatically affirmative ending in the apparent hope of sending all the non-Jewish theatergoers home with a new determination to take responsibility for their unconscious natural dislike for Jews. But this is not an anti-Gentile tract. Rather, as in *After the Fall*, Mr. Miller seems to be digging down to the roots of all natural human behavior and discovering that we all want to get rid of anyone who is someone else and therefore a threat to our own selves. To some extent he even excuses the Nazis' inconceivably vile acts by seeing them as a striving for nobility by "honestly" putting their dislike into overt action.

While Mr. Miller's exploration of man's nature is searching, the hour-and-a-half play, in this production at least, remains mostly an illustrated essay. For although Boris Aronson has created a rich setting that poetically turns this theater's open stage into a forlorn little limbo, the action is played exactly as it might have been within a conventional Broadway proscenium arch. Director Harold Clurman has encouraged his actors to infuse the utmost passion into their arguments, with Joseph Wiseman knife-sharp as the psychiatrist, David Wayne thoughtful and world-weary as the Austrian Prince, and Hal Holbrook impressively irritable as the German major. Yet seldom do we believe that the characters in this play are real people facing with growing tension their imminent inquisition and extermination. Possibly this is inherent in the form of the play itself, for one can imagine *Incident at Vichy* as being more effective in the precisely controlled close-up medium of the motion picture. Onstage it has provocative substance and a certain beauty, but the dramatic interaction between characters seems arbitrary. Instead of incident we get instances.

THIRTY-THREE-YEAR-OLD William Hanley's first Broadway play, *Slow Dance on the Killing Ground*, presents a fascinating dramatic conjuration. The world as represented by the dark streets of a section of Brooklyn is seen as "the killing ground." It is, as our daily newspapers seem to confirm, a place designed for people with a passion for the sounds of violence and for the sight of pain.

In the center of this killing ground is a temporary shelter, a stationery store operated by an old man named Glas. Although he is outwardly impassive, Glas's inner contradictions as he attempts to live withdrawn from life are suggested by the fact that he keeps an unloaded pistol under his counter. The play begins as Randall, a young Negro hipster obviously in flight from the law, enters the store. But this young man, elegantly dressed in Edwardian cape and narrow-brimmed hat, quickly pulls himself together and converses amusingly and sarcastically with the old man, who to Randall's surprise doesn't turn him in to the cops when they make their nightly visit for a drink of soda pop.

In the second act, they are joined by a bespectacled college girl, Rosie from Riverdale, who, it turns out, is on her way to a Brooklyn abortionist's because she has, as Randall puts it, "stubbed her toe while making her way along life's highway." There is more conversation generously sprinkled with phrases by famous authors quoted by Randall. And Rosie gets the evening's biggest laugh when she suddenly but casually asks, "Where did you get that outfit, Randall? Barney's Boys Town?"

It is near the end of Act II that the play finally slips into dramatic gear. Mr.

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Glas, who has pretended that he had been a political prisoner in a German concentration camp, suddenly joins Randall in an attempt to convince Rosie she should at least try to save a life she could save, the one growing inside her. The old man does this by confessing the truth about his own despicable failure to risk his life by sticking with his Jewish wife and son, or by refusing to take a small part in the genocide process.

In Act III Randall makes his own confession and goes out to die violently for his crime. He voices his belief that when we are dead we feel nothing, and that our souls are reincarnated. He tells Rosie that hell is not eternal flames but the denial of rebirth: "The soul is a ghost, adrift. Adrift and aware of life, looking for a new body to inhabit . . . looking for a way back into the world and life. And being denied it."

The playwright gives us no indication that Rosie will be persuaded by these lessons to cancel her abortion plans. He is content simply to have described with sadness and with humor contemporary man's futile and grotesque attempts to withdraw from the too violent and painful processes that constitute real life.

Under Joseph Anthony's patient direction the play's three performers achieve a good deal of quiet honesty in their conscience-searching. George Rose is splendidly wretched as the lame proprietor killing time in his stygian store. Carolan Daniels is attractively plain as the unfortunate girl, and has a neat comic throwaway technique which she uses at the ends of statements to make us feel that she has no commitment to them, even though she has. And Clarence Williams's performance as Randall is in its comic aspects a continuation of the very effective bebop delivery he exhibited off-Broadway last May in Lewis John Carlino's *Doubletalk*. One would like to say that Mr. Williams makes moving the more profound aspects of Randall's emotional situation, for he does try. One suspects, however, that a different and probably less entertaining actor might have given the play the deeper emotional anchor it now lacks. Without such an anchor, Mr. Hanley's slow dance frequently grows tiresome, despite its jazzy dialogue and vivid imagination.

BY coincidence there is a line in the published version of Mr. Hanley's play that illuminates Jean Kerr's new comedy, *Poor Richard*. The line, eliminated on Broadway, is spoken by Rosie, who explains, "A style is what you need in this life. You have to find a style and stick to it . . . the movies . . . the myths . . . and slogans, all they leave us with is *front!*"

The difference between style and front turns out to be precisely the problem that plagues Mrs. Kerr's title character, a poet with a vague resemblance to the late Dylan Thomas and the late Brendan Behan. This poet, named Richard Ford, is in a fallow period of his creativity following an unexpected best-seller, and he is acutely aware that much of what he says and does is front. As he puts it, "Talking is a noise I make to stop people from noticing that I have nothing whatsoever to say." But like anyone who tries to write, Richard would like to believe that he once had *style* and that he might regain it.

Now, in the Broadway theater front is more important than style, and Mrs. Kerr finds herself somewhere in between the sort of playwright who is all front but deludedly equates it with style, and the very few playwrights who do have style. However, there is a certain admirable honesty in Mrs. Kerr's position and in her writing, a certain admission of insufficiency of style at the same time as she is demonstrating that if she were only innocent enough, she, too, could trade on front. And it is this honesty, along with accurate observation of the way people like her characters do behave, that holds together a play whose most dramatic events are unplayed.

For instance, after Cathy, the pretty young secretary, has informed the poet on first meeting that he is going to marry her, it is most amusing to have him turn to her a day later and quietly announce, "I just want you to know I've thought about it and O.K." But what we miss is some kind of experience in between that could have led to this decision. Similarly, Mrs. Kerr provides a delightful description of a girl when Richard laments, "She has gone and tampered with what used to be a breathtaking innocence," but, alas, we never meet her. Here and there we hear some sarcastic comment about such targets as *Time*, Hollywood, and advertising copy, but they are single glancing shots that never really define Richard's discontent.

Peter Wood has carefully directed the play so that it understates, thereby encouraging the audience to give its own emotional weight to factors that are vague, remote, and occasionally dangerously close to cliché. As the forlorn poet, Alan Bates gives a moody performance and manages to be quite touching in his discovery that he loved his deceased wife more than he pretends. And Joanna Pettet is college-girl pretty as Cathy. However, the encounter between these two combustibles is disappointingly unrapacious and not even very romantic. Maybe this is Mrs. Kerr's point, for indeed one does feel that *Poor Richard* is a more deeply honest effort than *Mary, Mary*. Yet it is less consistently funny and less dramatically urgent than this sketched-in kind of comedy can afford to be. —HENRY HEWES.

Which English holiday greeting is older... the first Christmas Card or Gordon's Gin?

Gordon's Gin was an English holiday greeting 74 years *before* Mr. J. C. Horsley designed the first Christmas card. The Gordon's you drink today harks back to Alexander Gordon's original 1769 formula, for one doesn't tamper with a good thing... especially when it is the world's biggest seller. This year send cards, serve and give Gordon's London Dry Gin.

PRODUCT OF U. S. A. 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO., LTD., LINDEN, N. J.

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Rock-headed and Glassy-eyed

AS IF there weren't enough reasons for man to leave home and hearth, a new one is approaching fad proportions: traveling hobbies. There once was a day when people were content to stay home and mull over a stamp collection or look at stereopticon slides. In these peripatetic times, whole families are developing hobbies that will keep them on the road. Two that have come to my attention this year are rock-hounding and bottle-collecting. I first came upon the rock-hound people in the metropolis called Prineville, Oregon, where I chanced to wash ashore this summer. Prineville calls itself the Agate Capital of the World and holds a rock hound's powwow on the fourth of July each year that is sort of a national convention of rock people. Last summer the event drew 6,000 rock-happy hobbyists from twenty-two states in the U.S., five Canadian provinces, and one Australian state.

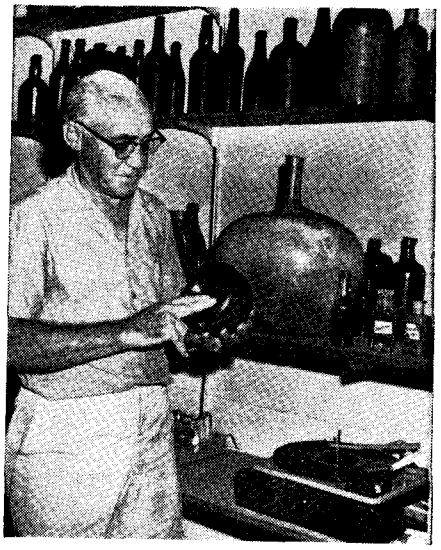
From 60,000 to 80,000 rock hounds come to the Prineville area every year looking for such treasures as thunder eggs, petrified wood, jasper, moss agate, carnelian, and red and black plume-agate, all dear to the soft heart of a hard-headed rock hound. The aim of a rock hound is to find the rock that has never been found before, to cut into a stone and see a formation of frozen minerals that man had ne'er before laid eye upon. Prineville is an ideal place to find such treasure because the area is up to its timber line in minerals, and because some nine years ago the Chamber of Commerce and a local mineral society filed four mining claims at a place called Eagle Rock so that they would be protected and saved for amateur diggers. Since then the Prineville Chamber of Commerce has filed other claims in thirty-seven areas covering more than 600 acres. Within these charted areas no one may bring in dynamite, a large truck, bulldozers, tractors, or pneumatic drills. It is all strictly for amateurs.

An amateur rock hound works with an ordinary rock-hammer or a pick, either of which can be bought for four or five dollars in any rock-minded store in Prineville. Long shovels or short-handled folding slit-trench shovels carried by infantrymen are legal and some people use four- to six-pound sledges. Once they find rare rocks, or at least decorative ones, rock hounds go into their second phase—finishing the rock into something useful or attractive. They make table tops, book ends, jewelry, and belt buckles. Some buy diamond power saws for $300, grinding wheels, sanders, and buffing wheels. The usual regimen, if one is a rock hound, is to spend the summer searching and the winter polishing.

Rock hounds who turn up at the Prineville Chamber of Commerce are given a map and a set of verbal instructions that sound like directions for a treasure hunt: "Go east of Prineville for nine miles to the end of the Ochoco Reservoir, make your north turn, then go nine miles to Stein's Pillar; it's 450 feet high—you can't miss it; then proceed to the bridge; turn right, go four and a half miles to the junction. At the junction do not turn north to White Rock but proceed east one and a half miles. At the moment they're graveling the road preparatory to logging. Look on the east side of the road especially where the caterpillar treads have thrown out the eggs. The eggs have a bubbly shape and can be anywhere from one inch to ten inches in diameter. Inside they'll be filled with agatized jasper."

The Chamber of Commerce goes to great ends to mark the claims so that even a rock-in-the-head rock hound can scarcely miss. "From the reservoir," the Chamber man will say with enthusiasm each time he tells the directions, "proceed east on Highway 26 to milepost 34, turn right three miles to Wolf Creek Road, turn right to the second turn. At that turn you'll find blue ribbons on the bushes and trees. Turn left, go three miles, park the car, and walk a steep-graded Jeep-road for 100 yards until you see boulders. You'll see an outcropping of white agate, some of which is plume and some dendritic."

Prineville takes these kinds of pains because the rock hounds spend nearly $750,000 a year in town. They caution tyro rock-pounders to get a cover for their eyes and to watch out for danger from unexpected quarters. "Now there's one other thing I want you to look for when you're out there," a Chamber man cautioned a pair of visitors last summer, "and that's rattlesnakes. Go to the drug-



Jerry Ellis with bottle collection—a taste for ghost towns.

Rock hound in action—What ever happened to stamp collecting?

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store and get a little snake bite outfit. No one's ever been bit, but I don't want you to take a chance. You ought to start at 5:30 or 6 when it's cool, take some water with you, and get back there in the puckerbrush, back in the tules."

There is simply no accounting for the patois of rock hounds, nor the passion. Not long ago the State Highway Department was building a new road and happened to pass through a vein of picture rock, a blue- and brown-colored vein with dendrites. ("It's those little dendrites that drive 'em all crazy," a Chamber of Commerce man told me.) The rock hounds heard about the accidental strike and in a day some 400 of them had descended on the side of the new embankments at the edge of the road and were picking away. The Highway Department sent a crew out to protect the area from the rock hounds, but pretty soon the crew caught the fever, and they were out looking for choice pieces of picture rock, too.

In Florida recently, I came upon a new type of traveling faddist, the bottle collector. While rock hounds search for thunder eggs, bottle collectors search for old flasks. Empty ones will do. The best place to search in the U.S. is either in Florida, or any other seaside area girt with mangroves, or else out West amid the old cellars, attics, and garbage heaps of ghost towns. Mangrove shorelines are likely hunting grounds because the complicated root systems on the mangroves act as traps for bottles that have been unearthed from some deep, sandy hideaway by hurricanes. The best time to search the shore for bottles is after a heavy storm, which breaks up the ancient sunken wrecks.

While many Western bottle collectors who work the ghost towns in the summer come to Florida to pursue their avocation, there are many people in Florida with time on their hands who have taken to the bottle. A retired motel keeper named Jerry Ellis, whose collection I visited in the Florida Keys, gets most of his bottles in a fifty-mile radius of his home. He admits that when he wants to take a trip the places that beckon him are the garbage dumps of the ghost towns.

Among Mr. Ellis's glassy souvenirs is a 100-year-old whiskey bottle with a handmade screw top, a bottle that held bitters or tonic back in the seventeenth century, and a brandy bottle that is identical to one that came from a 1733 wreck. He owns at least one collector's prize, a captain's bottle with a wide, untippable base that was made for shipboard use. His most delicate specimen is a fluted bottle made by Stiegel, the most famous of the early American glass makers. He has a Rose's lime juice bottle that is over 100 years old and an indubitably historical flask imprinted with the seal of a Confederate army dispensary.

In the old days man did not live by labels alone and the contents of a bottle were indelibly embossed into the glass. Among the medicine bottles on Mr. Ellis's shelves are Dr. Kilmer's Swamp Root Kidney, Liver and Bladder Cure, Dr. J. Hostetter's Stomach Bitters, and a flacon that once held the tonic elixir known as Dr. Davis's Compound Syrup of Wild Cherry and Tar.

Like everything else these days, both the rock hounds and the bottle people are organized. The rock faddists are banded together in the All Rock Hounds Powwow Club of America, which has its headquarters in Seattle, Washington. It sponsors field trips and guided powwow excursions into such inviting places as Rattlesnake Hills and publishes a thick yearbook that advertises polishers, tumblers, land cruisers good for getting into inaccessible rock hunting areas, and a rock-and-gem shop in Veradale, Washington, run by M. I. and J. A. Rockne.

The bottlers are organized into the American Bottle Collectors Association of Sacramento, California, which publishes *The Pontil*. It gives notice of talks by such authorities as Robert Ferraro of Lovelock, Nevada, famous for his book *The Past in Glass;* recounts the adventures of the editor who runs a place

called the Little Glass Shack; publishes queries from such people as Toot Garten of Carson City, who found a Red Jacket Bitters bottle and wants to know what Red Jacket Bitters was good for; and provides other revelatory information.

Bottle collectors haven't got rocks in their heads, it says here, and rock hounds aren't glassy-eyed. Whatever happened to all those people who used to travel to places so they could chase butterflies? —HORACE SUTTON.

LITERARY I.Q. ANSWERS

1. plagiarize. 2. mescaliferous. 3. agate. 4. quick answer. 5. palanquin. 6. amenable. 7. massacre. 8. minnesinger. 9. monticle. 10. injury. 11. synonym. 12. mandate. 13. bookland. 14. sympathy. 15. crisp. 16. govt. 17. avarice. 18. how vain! 19. billowy.

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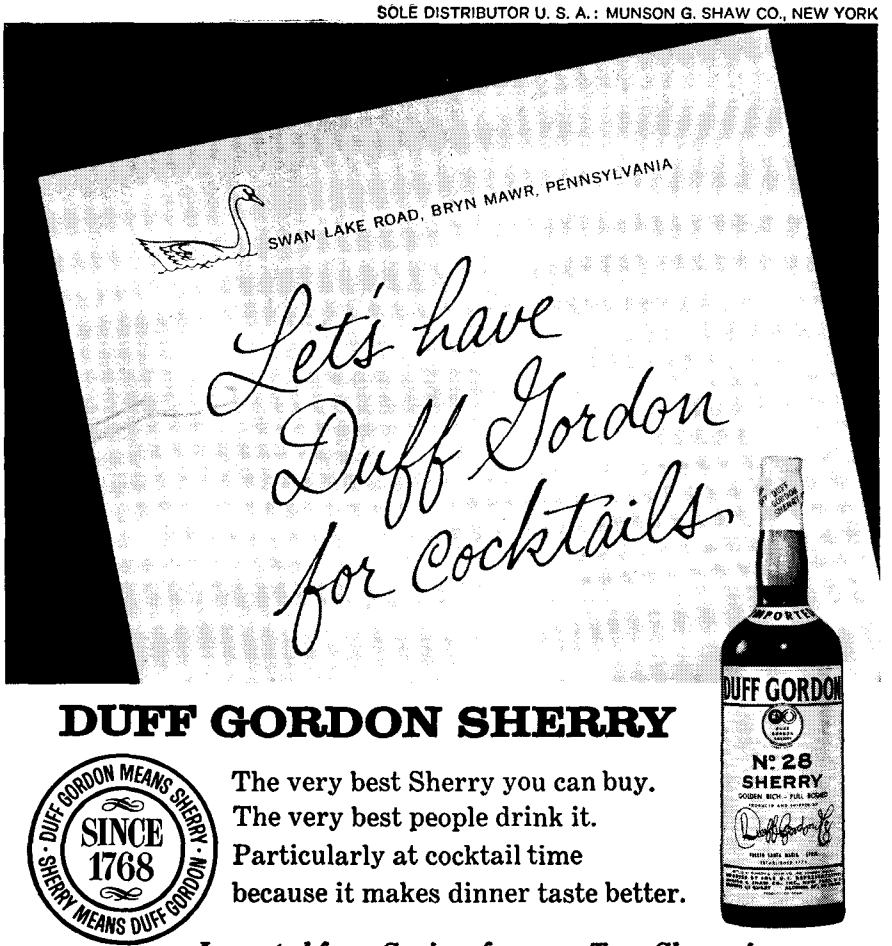

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Editorial

Continued from page 16

activities of its intellectuals. The objective fact about America is that it is in this nation that the tensions between bigotry and liberalism, between intolerance and permissiveness, are most intensely dramatized. It is a fact that narrowmindedness is also to be found in other societies, for stupidity, like genius, is universal. But it is in this country that free discussion prevails; that the media of information are most pervasive and operate on a popular level. Therefore any contradictions are immediately noted.

In its foreign relations, America is usually judged against its historical political commitments—against the ideal of freedom, of economic prosperity, and other guarantees of your Constitution. The fact of control, which is inescapable in any political activity, is immediately contrasted with the ideal of liberty your Constitution promises and lays down as an obligation for American citizens to safeguard.

Much is expected of America. Necessarily, this great expectation is also made to apply to America's ability to respond to the challenge of our times and to correlate her ideals with the actuality of power and the necessity of exercising responsibility.

This becomes more emphatic today because America's position is unique. Having started as a liberal society and having held out the promise of the continuity of the liberal tradition, she has steadily maintained a position of power and leadership in world politics. Now, if there is anything with which liberalism has never seemed to achieve an easy relationship, it is the actuality of power. Liberalism suspects power. Thus America has to be judged in terms of the liberal response to the actuality of power. Liberalism, therefore, expects America to exercise this power in an almost too moral posture. Liberalism expects America, for instance, to be on the side of the nationalist movements in Asia and Africa; to be in sympathy with revolutionary causes; to be on the side of principles even when such sympathy is nationally precarious. This may sound a bit unfair; why, after all, should the world expect a nation to renounce its advantages?

But again, this manner of putting the situation is a bit extreme. For a nation with the power and strength of America could indeed afford to be on the side of revolutionary causes; even—if there is such a thing—on the side of dangerous freedom. America must use her strength and her power to secure and promote the very ideals she has incorporated in her Constitution. In short, America must not degenerate to the posture of supporting the rigidity of insecure regimes but must use her influence, instead, to advance the liberal cause.

The principles of liberalism are nowhere more strongly challenged than in the new nations of Asia, Africa, and Latin America. The United States is looked up to as a nation with a mission, but this mission must be conducted in a spirit of liberalism. And of all the big powers, America is the only one with a history and tradition that has never deviated from the democratic spirit and from the commitments of liberalism. America cannot deviate from the liberal cause without also repudiating her ideals and the meaning of her history.

I feel that the role of America is still a liberal one. It has sustained itself as the image of the liberal cause for so long that for America to fail would be to have a great symbol, a high promise of hope, a platonic conception of the liberal mind, shattered; it would be to turn a great intellectual tradition into shambles. This, in turn, would have an enormous impact on the politics and general life of the emergent countries.

America has meant much to the world. Her failure would mean a very dim prospect for the democratic cause and the liberal tradition.

—Carlos P. Romulo.

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Busoni's *Faust* and Other Novelties

HAD Ferruccio Busoni been born in Germany and spent much of his life in Italy rather than being a native of Empoli who lived and died in Berlin, it is quite possible that his *Doktor Faust* would have been quite a different opera from the one that was heard in a concert performance in Carnegie Hall recently. A latent lyricism in the Italian half of him then might have come to the surface rather than being suppressed and eventually smothered by the Germanic intellectualism for which he was famous.

The poet in Busoni has served the composer uncommonly well in evolving a workable libretto from the legendary figure that tempted writers from Johann Spies to Stephen Phillips. His Faust is no helter-skelter romanticist, but a ripe mentality willing to risk his afterlife for a chance to relive the past and make himself the master of all its possibilities as well as its pitfalls. Mephistopheles accompanies him in a variety of guises, now helping, now hindering, aware always that however well Faust fares for the while, he will fare well in the end. It is Busoni's preference to have Faust pass along his Eternal Will to a child as a gesture of perpetuation before he goes to settle his debt in Eternity, a resolution that is, of course, his privilege.

It is also his privilege to write a first act that goes on for well over an hour and to convey much of the drama through a kind of recitative derived from Wagner's "unending melody" (more unending than melodic) over a constant orchestral undercurrent. From time to time the orchestra becomes dominant, and there are occasional ensembles and even a tantalizing episode or two of lyricism. The best of these comes near the finale of the act, where the Duchess is drawn to him (almost literally, for he does it by sorcery). The second act has an imposing resolution, but not much more compositional profile.

It is, really, this lack of a way of his own—whether it be as reticent as Debussy's or as outspoken as Strauss's—that grounds whatever soaring spirit there was in Busoni, confining it to a prison made of staves and bar lines. It is invariably a respectable kind of musical thinking, not necessarily apt for the word but respectful of it, emancipated from the slavish kind of Wagnerian obligation but not quite able to substitute something better.

Doubtless it would all make a much more absorbing experience in the theater, especially if the Faust were, as he was on this occasion, Dietrich Fischer-Dieskau. This was the first time the gifted German baritone had shown himself here as something more than an interpreter of art songs, and he proved himself capable of an effort that needed to be sustained over a full evening's length. As well as being skilfully sung and intelligibly spoken, it was an accomplishment of a distinctly dramatic character. Next in quality was his nemesis, Mephistopheles, projected in all its variations by George Shirley, despite a voice of less than suitable size. Ingrid Bjoner as the Duchess looked better than she sounded, but the task is one that would have taxed almost any soprano. Of commendable quality in the supporting cast were Paul Franke and Lee Cass.

The sponsoring American Opera Society chose well in electing Jascha Horenstein as conductor. He showed himself a capable guide to the unfamiliar terrain, pointing the way to its high spots and bypassing some perils of its low spots en route. In other words, he led rather than merely directed. Here, certainly, is the kind of project that would become the Metropolitan in its new home. After all, Faust cannot live by Gounod alone.

According to the commentary accompanying the first performance in New York of his Second Piano Concerto, Leon Kirchner believes "an artist must create a personal cosmos." Of this there is no conceivable doubt, but one would suppose that it should include like-minded cosmopolites. In this work, for which Leon Fleisher was the soloist and Kirchner was his own conductor of the Philharmonic orchestra, he has created a work that is isolating rather than embracing. Doubtless it can, and will, be commended for craftsmanship, artistic integrity, and avoidance of cheap effects. But if it all does not result in an intelligible statement, of what avail are they? I found his ideas abstruse, their relationship ill-defined, and the dominating purpose of the work not only elusive but unprovocative. It is, of course, Kirchner's privilege to subordinate the piano almost wholly to the orchestra and still call the results a concerto, but this does not mean that the elements have really been concerted.

The program otherwise conducted by William Steinberg began with the refreshing clarity of Schubert's Second (B-flat) Symphony and continued with a second half devoted to Berlioz. It was originally Steinberg's intention to devote it wholly to the *Symphonie funèbre et triomphale*, but this was altered to substitute an abridged version of the *Symphonie* and the three familiar excerpts from *La Damnation de Faust*. As a result one heard a good deal of powerful playing from the band of the Military Academy at West Point, in which the orchestra had but a minimal part. What was heard provoked a desire to hear the work entire, preferably out of doors.

By a series of coincidences rather than any intent, Joseph Rosenstock had a more than expectable portion of the untoward and unexpected in a recent Metropolitan Opera sequence devoted to works of Mozart, Verdi, and Wagner —the *crème de la crème* of the operatic dairy's output. There was not one without a performer or two in a major role who was a stranger to other members of the ensemble (using the word as a term of description rather than judgment). Among them the memorable promise came in the first performances of Arturo Sergi as Walther and John Macurdy as Pogner in *Die Meistersinger*.

The poise, musicianship, and flexibility of Sergi's vocal effort give the Metropolitan greater depth in tenors capable of dealing with Wagner's lyric roles than it has had in some time. He is, as yet, lacking the experience of Jess Thomas or Sándor Kónya, but the sound is fresh, the style clean. Whether he can retain his present vocal power while shedding enough poundage to make him as presentable a dramatic performer as he is acceptable as a musical one is a question worthy of expert consideration. However, if the doctors disagree, the best solution, by all means, would be for Sergi to keep the voice and the poundage, too; it has too many promising possibilities to jeopardize.

Macurdy's ample bass voice settled comfortably into the kind of upholstered phrases Wagner provided for the aging Pogner, though he could artificially accelerate the aging somewhat while waiting for nature to take its course. The warmth and fatherly passion were there, if a little springier in step than a Pogner should be. Gladys Kriese was the fluttery Magdalene, William Walker not yet in command of the vocal finesse to manage Kothner's roulades. Otto Edelmann was in fine spirits for his Sachs, with Karl Dönch an endlessly amusing Beckmesser and Ingrid Bjoner at her best as Eva.

Rosenstock's problems were more considerable in a *Falstaff* in which Ezio Flagello sang the title role for the first time and Jeanette Scovotti was also new as Nanetta. These two major changes would have been sufficient to justify a

(*Continued on page* 42)

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The Critics Choose the Top Recordings of 1964

FOR MANY of the critics who responded to the latest RECORDINGS poll (the eighteenth in an unbroken sequence dating back to 1947) there was little doubt that this was an opera year. As in the past, ballots were mailed to all those serviced by the major companies with review records. More than seventy responded, with a larger show of unanimity in the opera category than any other. There was, indeed, almost a dead heat between the version of *Carmen* with Herbert von Karajan conducting a cast including Leontyne Price, Franco Corelli, Mirella Freni, and Robert Merrill; and the new *Falstaff* directed by Georg Solti in which Geraint Evans was the "name" performer, with Merrill and Freni again involved. This cast also drew on the services of Giulietta Simionato, Alfredo Kraus, and Rosalind Elias.

The margin between them was just one vote, which will not distress the producer of both recordings, RCA Victor. Those partial to *Carmen* were, in the usual alphabetical order, the following thirteen: Larry Colton, Portland (Me.) *Press-Herald*; Joan Crosby, the NEA service; Benjamin H. Doroff, Syracuse (N.Y.) *Herald-American*; James Frankel, Cleveland (O.) *Press*; Joseph Gale, Elizabeth (N.J.) *Music and Arts Magazine*; Roy Hemming, New York (N.Y.) *Scholastic Magazines*; Paul Hume, Washington (D.C.) *Post*; Charles F. Kinzly, Buffalo (N.Y.) *Courier-Express*; J. Barrett Hopkins, Bala-Cynwyd (Pa.) *Records of the Month*; Nell Lawson, Buffalo (N.Y.) *Evening News*; Bertram Taylor, Mt. Kisco (N.Y.) *Patent Trader*; Oscar Smith, Akron (O.) *Beacon Journal*; and Tilden Wells, Columbus (O.) *Dispatch*. Two additional votes were cast for *Carmen* by Geoffrey H. Lane, Sarnia (Ontario) *Observer* and E. Reinhold Rogers, Jr., Clearwater (Fla.) *Sun*, but their preference was for the London version with Regina Resnik.

Taking a stand on behalf of Verdi, Solti, and *Falstaff* were the following twelve: Martin Bookspan, New York (N. Y.) *Hi Fi/Stereo Review;* Milton A. Caine, Jamaica (N.Y.) *Aviation News*; Roger Dettmer, Chicago (Ill.) *American*; Hilmar Grondahl, Portland (Ore.) *Oregonian*; Donald J. Henahan, Chicago (Ill.) *Daily News*; Herbert Kupferberg, New York (N.Y.) *Herald Tribune*; Robert Marsh, Chicago (Ill.) *Sun-Times*; Louis Nicholas, Nashville (Tenn.) *Tennessean*; Joseph Mclellan, Boston (Mass.) *Pilot*; Edwin Miller, New York (N.Y.) *Seventeen Magazine*; Don Wooten, Moline (Ill.) *Daily Dispatch*; and William Wootz, Louisville (Ky.) *Courier-Journal.*

Considering the multiplicity of issues in all the fields, anything that attracted multiple mention could be considered outstanding in its category. Such, for example, was the Columbia release of Moussorgsky's *Boris Godunov* from the Bolshoi in Moscow, with George London in the title role. This issue enjoyed the preferential position with the following eight critics: Paul Affelder, Newark (N.J.) *News*; Jack Burke, Phoenix (Ariz.) *Gazette*; David Hall, New York (N.Y.) *Hi Fi/Stereo Review*; William Robert

Miller, New York (N.Y.) *United Church Herald*; Garth Minegar, Erie (Pa.) *Daily Times*; Alice Hunt Sokoloff, Lakeland (Fla.) *Ledger*; John H. Sunier, San Raphael (Calif.) *Independent-Journal* and Emmett Weaver, Birmingham (Ala.) *Post-Herald.* A discriminating six who selected Angel's recording of Smetana's *Bartered Bride*, conducted by Rudolf Kempe with Pilar Lorengar, Fritz Wunderlich, and Gottlob Frick as nuclear elements, were headed, appropriately, by Reid S. Austin of *Playboy Magazine.* Others so disposed were Stephanie von Buchau, San Francisco (Calif.) *FM and Cultural Guide*; John M. Conly, New York (N.Y.) *Reporter*; Walter Grueninger, New York (N.Y.) *Consumer Bulletin*; Ken Rosenberg, Los Angeles (Calif.) *Deal Publications*; and George M. Stowe, Hartford (Conn.) *Times.*

I will be glad to affiliate myself with them in electing Angel's *Bartered Bride* as the opera recording of the year about which I had the least reservations, thus bringing the total to seven. Also from Angel and also well-remembered is Wagner's *Lohengrin*, with Jess Thomas and Elisabeth Grümmer, Kempe conducting. It was chosen best-of-breed by Francis J. Guentner, St. Louis (Mo.) *Musart* magazine; Michael J. Gearitani, Evansville (Ind.) *Courier and Press;* William D. Miranda, Boston (Mass.) *Jewish Advocate*; and Truman Stacey, Lake Charles (La.) *American Press. Fidelio*, as conducted by Lorin Maazel on London and sung by Birgit Nilsson, James McCracken, and Tom Krause, gave the greatest satisfaction to Alan Rich, New York (N.Y.) *Herald Tribune*; and

TOP RECORDINGS OF THE YEAR

OPERA: Bizet's *Carmen*, with Leontyne Price, Franco Corelli, Robert Merrill, and Mirella Freni, Herbert von Karajan conducting (RCA Victor)
Verdi's *Falstaff*, with Geraint Evans, Giulietta Simionato, Robert Merrill, Mirella Freni, Alfredo Kraus, and Rosalind Elias, Georg Solti conducting (RCA Victor)
Moussorgsky's *Boris Godunov* with George London and Bolshoi Theater cast (Columbia)
Smetana's *Bartered Bride*, with Pilar Lorengar, Fritz Wunderlich, Gottlob Frick, and Rudolf Kempe conducting (Angel)

ORCHESTRAL: Mahler Symphony No. 5. Erich Leinsdorf conducting the Boston Symphony Orchestra (RCA Victor). Leonard Bernstein conducting the New York Philharmonic Orchestra (Columbia)

INSTRUMENTAL: Beethoven Sonatas by Mstislav Rostropovitch, cello, and Sviatoslav Richter, piano (Philips)

SPOKEN: Shakespeare's *Hamlet*, with Richard Burton, Alfred Drake, Hume Cronyn, etc. (Columbia)
Shakespeare's *Othello*, with Sir Laurence Olivier (RCA Victor)

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Stella Mills, Portland (Me.) *Sunday Telegram*. Benjamin Boretz, New York (N.Y.) *Nation* and Werner Twyford, Norfolk (Va.) *Virginian-Pilot*, were in agreement on the work, but preferred it in the version directed by Otto Klemperer on Angel. Finally, with three votes each, came Joan Sutherland in Bellini's *I Puritani*, cited by (Robert N. Angus, *Audio Times;* Henry S. Humphreys, Cincinnati (O.) *Enquirer*; and Ray La Roque, Worcester (Mass.) *Sunday Telegram*; and Teresa Stich-Randall in Handel's *Rodelinda* for Westminster, the choice of Freedson Bowers, Richmond (Va.) *Times-Dispatch*; Paul N. Little, Chicago (Ill.) *Chicago Heights Star*; and Don H. Peterson, Santa Fe (N.M.) *New Mexican*.

To judge from responses in the orchestral category, it was not a year to remember for conductors. Multiple mentions tended to go with composers rather than individual works or a distinctive interpretation of a particular score: thus there was more mention of Haydn and Mahler recordings than of most others, but in each case several works were mentioned, and in some cases the same work by two interpreters. Numerically, favor was about even between two versions of Mahler's No. 5, with Virgil Miller, Oklahoma (Okla.) *Oklahoma City Advertiser*, and five others selecting the version of RCA Victor by Erich Leinsdorf and the Boston Symphony Orchestra; and William Allen Storer, Uniondale (L.I.) *Jewish Advocate*, heading half a dozen who inclined to Leonard Bernstein and the New York Philharmonic Orchestra on Columbia. The Haydn record mentioned most frequently was the late Fritz Reiner's performances with an orchestra assembled for him by RCA Victor of Symphonies No. 96 and 101. I would join Clifford Coleman, of the Honolulu *Star-Bulletin*, and four others in citing this as the best-conducted disc in the last twelve months. There was mention, also, for Bernstein's "Bear" and "Hen" symphonies on Columbia and for the "Sturm und Drang" set on Vanguard by Janigro.

In an ordinary context, sonatas for violoncello and piano are hardly a subject for mass favor, but this year's release by Philips of a set of Beethoven sonatas long in the making by Mstislav Rostropovitch and Sviatoslav Richter obviously transcend the ordinary. James Schreier of the *Associated Collegiate Press* and William J. Swank, Jackson (Mich.) *Citizen-Patriot*, are among a dozen who list this issue as best instrumental, or outstanding chamber music, or even "most commendable enterprise." Certainly it takes precedence over any other instrumental issue or chamber music issue. However, in the latter category, four respondents made special mention of the Janáček Quartet's performance of Haydn on the London label. In such context, four votes is virtually a landslide. The concerto literature was conspicuously barren of consensus this year, with Douglas Watt, New York (N.Y.) *Daily News* and two others giving their endorsement to the Samuel Barber Piano Concerto recently issued on Columbia in the performance of John Browning with the Cleveland Orchestra under the direction of George Szell.

It was, lest it be forgotten, not only a Strauss year (which left little trace in the voting) but also a Shakespeare year (which did). Twin foci of attention were the full-length recordings of *Hamlet* and *Othello*, of which the former, on Columbia, by Richard Burton and company attracted the mention of Welton Jones, Shreveport (La.) *Times*; Jean Abel, American correspondent of *Records and Recordings* (London), and nine others. Roger Dettmer of Chicago's *American* wants his *Hamlet* preference to be registered for Paul Scofield on Caedmon, and it is accordingly done. Sir Laurence Olivier's *Othello* for RCA Victor was mentioned more times, in the aggregate, than the Burton *Hamlet*, though in some of those citations it was part of an entry: *Hamlet* and *Othello*. In none of those did it come first, so the larger number of prime preferences still belongs to Burton and *Hamlet*.

If the great wine years are so because of unusual combinations of sunshine and moisture, 1964 was only an average year for recordings, for lack of enough heat to bring the wide variety of sound growths (repertory) to prime condition. It is, still, the best conductors who make the best recordings, and no company can have enough of them, let alone too many. —I.K.

RECOMMENDED RECORDINGS, CHRISTMAS 1964

TRADITIONAL JAZZ

Count Basie: Easin' It	Roulette 52106
Count Basie: The Best of Count Basie (2 records)	*Decca DX-170*
Kenny Burrell: Soul Call	Prestige 7315
Al Cooper's Savoy Sultans: Jumpin' at the Savoy	Decca 4444
Eddie "Lockjaw" Davis: Trackin'	Prestige 7271
Duke Ellington: Plays with the Music from Mary Poppins	Reprise 6141
Duke Ellington: Ellington '65	Reprise 6122
Duke Ellington: The Symphonic Ellington	Reprise 6097
Duke Ellington: Piano in the Foreground	Columbia 2029
Duke Ellington: My People	Contact 1
Duke Ellington: Daybreak Express	RCA Victor 506
Ella Fitzgerald: These Are the Blues	Verve 4062
Paul Gonsalves: Tell It the Way It Is	Impulse 55
Coleman Hawkins: Body and Soul	RCA Victor 501
Coleman Hawkins, Lester Young etc.: The Influence of Five	Mainstream 6002
Earl Hines: Spontaneous Explorations	Contact 2
Johnny Hodges: Blue Rabbit	Verve 8599
Johnny Hodges: Mess of Blues	Verve 8570
Jazz Odyssey, Vol. II: The Sound of Chicago (3 records)	Columbia C3L-32
Jazz Odyssey, Vol. III: The Sound of Harlem (3 records)	Columbia C3L-33
Jelly Roll Morton: Stomps and Joys	RCA Victor 508
Jelly Roll Morton: Piano Solos	Mainstream 6020
Oscar Peterson: Oscar Peterson Trio Plus Clark Terry	Mercury 20975
Ike Quebec: It Might As Well Be Spring	Blue Note 4105
Jack Teagarden: The Golden Horn of Jack Teagarden	Decca 4540
Various Artists: The Definitive Jazz Scene, Vol. 1	Impulse 99
Ben Webster: Soulmates	Riverside 476
Ben Webster: See You at the Fair	Impulse 65
Mary Lou Williams: Mary Lou Williams Presents	Folkways 2843

—STANLEY DANCE.

MOSTLY MODERNISTS

Thelonious Monk	*Big Band and Quartet*	*Columbia CL 2164/CS 8964*
Thelonious Monk	It's Monk's Time	Columbia CL 2184/ CS 8984
Miles Davis	In Europe	Columbia CL 2183/CS 8983
Charlie Mingus	Mingus Mingus Mingus	Impulse A/AS-54
Ben Webster	See You at the Fair	Impulse A/AS-65
Billie Holiday	A Rare Live Recording	RIC M2001
Bill Evans	Trio 64	Verve V/V6 8578
Carmen McRae	Bittersweet	Focus (S) 334
Sonny Stitt	Stitt Plays Bird	Atlantic (S) 1418
Eric Dolphy	Out to Lunch	Blue Note 4163
Jackie McLean	Destination Out	Blue Note 4164
Dexter Gordon-Bud Powell	Our Man in Paris	Blue Note 4146

And the following re-issues:

Count Basie	The Best of Basie	Decca DBX 170
Coleman Hawkins	Body and Soul	RCA Victor LPV 501
Duke Ellington	Daybreak Express	RCA Victor LPV 506
Sonny Rollins	Saxophone Colossus	Prestige 7326
Billie Holiday	Classics	Mainstream S/6000
Jelly Roll Morton	New Orleans Memories	Mainstream S/6020
Jack Teagarden	The Golden Horn	Decca DL 4540

—MARTIN WILLIAMS.

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BOOK REVIEWS (Continued from page 22)

Toward a Super-Conscious Tomorrow

***The Future of Man**, by Pierre Teilhard de Chardin, translated from the French by Norman Denny (Harper & Row. 319 pp. $5), predicts that some day all mankind will be a harmonious unity. Paul Arthur Schilpp is professor of philosophy at Northwestern University in Evanston, Illinois.*

By PAUL ARTHUR SCHILPP

AS EVERYONE familiar with *The Phenomenon of Man* and *The Divine Milieu* knows, Pierre Teilhard de Chardin, a Jesuit priest who was a renowned paleontologist, not only traced the evolutionary principle in the history of the earth's past but ventured to extrapolate from that past an analysis and delineation of the future. And it is with that future of man that this collection of twenty-two papers, lectures, and essays, written between 1916 and 1955, is concerned.

Teilhard was an optimist, but one whose optimism was not due to any blindness to man's present precarious situation. It was his profound conviction that the evolutionary process that has been going on for millions of years not only has not stopped but, precisely because of its "irreversibility," is bound to continue indefinitely, even beyond the ultimate cooling-off of our planet (with the implied impossibility of its further sustaining life) to a point where presumably man's existence would no longer be dependent upon a physical body. "Consciousness, the flowering of Complexity," he insisted, "must survive the ultimate dissolution from which nothing can save the corporeal and planetary stem which bears it."

Until the appearance of man biological evolution may have been "nothing but the play of chance selection." But after it "the forces of free choice and inner direction come to light, and from this moment it is they that tend to take charge. . . . Born under the appearance and the sign of Chance, it is only through reflective purposiveness, slowly acquired, that Life can henceforth hope to raise itself yet higher, by auto-evolution, in the two-fold direction of greater complexity and fuller consciousness."

No one, certainly, could challenge Teilhard's assertion that "no proof exists that man has come to the end of his potentialities." Whether one is thereby entitled to jump to the conclusion that "everything suggests that at the present time we are entering a peculiarly critical phase of super-humanization" is, however, debatable. What, on the other hand, is hardly debatable is the current "increasingly rapid growth in the human world of the forces of collectivization." According to Father Teilhard, this takes the form of "the all-encompassing ascent of the masses; the constant tightening of economic bonds; the spread of financial and intellectual associations; the totalization of political regimes; the closer physical contact of individuals as well as of nations; the increasing impossibility of being or acting or thinking *alone*."

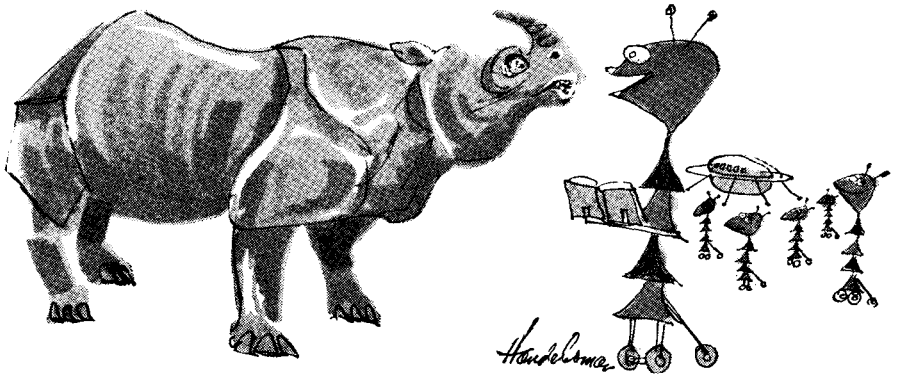
Some day, in Teilhard's opinion, all mankind will be a harmonious unity. Perhaps. But does this justify such a sweeping (not to say ridiculous) statement that "we could more easily prevent the earth from turning than Mankind from progressing" towards this end? If this were so, then human progress would not merely be inevitable but also automatic—not, as Teilhard insists throughout, thoughtfully chosen and directed.

What is more, Father Teilhard himself quite frankly admits that "because of the enormous number of physical variables . . . and even more [because] of the growing predominance of the psychic (individual choice) over the purely statistical . . . the human future contains an element of the unpredictable."

He holds that, next to complexity, the arrival of thought with and in man is the crucial evolutionary fact. "Man is psychically distinguished from all other animals by the entirely new fact that he not only knows, but knows that he knows. In him, for the first time on earth, consciousness has coiled back upon itself to become Thought. . . . In reflecting psychically upon itself Life made a new start." "We think first in order to survive, and then we live in order to think. . . . But Thought, once it is let loose, displays an extraordinary power of self-protraction and extension. . . . All history bears witness to the fact that nothing has ever been able to prevent an idea from growing and spreading and finally becoming universal."

TEILHARD predicts that there will be a conjunction of "super-entities, the one 'super-natural,' the other natural," which cannot "fail to come together and harmonize in Christian thought." "Christian cosmology . . .," he asserts, "shows itself to be fundamentally and in real values homogeneous with Human cosmology. Thus dogma is no mere flowering of the imagination but something authentically born of history." "Moreover, by very virtue of the interlocking of the two 'geneses' the ascending force of Christianity is directly geared to the propulsive mechanism of human super-evolution." ". . . finally . . . a new impulse becomes possible and is now beginning to take shape in human consciousness. Born of the psychic combination of two kinds of faith—in the transcendent action of a personal God and the innate perfectibility of a World in progress—it is an impulse (or, better, a spirit of love) that is truly evolutionary." However strongly one might be emotionally impelled to want to agree with these sentiments, the sensitively critical reader must ask himself: Where in this reasoning does science end and hopeful and idealistic wish-thinking begin?

Fortunately, Teilhard himself gives his answer. While, on the one hand, he still insists that the coherence of his argument is "solid," he is frank enough to concede: "It is nevertheless true that . . . none of the propositions I have formulated is rigidly deductive or, there-



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fore, conclusive: each is more in the nature of an intuition, that is to say, a kind of choice. So it is possible to part company from the sequence at each stage." For this honest admission one is truly grateful.

In his conclusions and summing up of his arguments Teilhard confesses that he is guided by "intuitions" which cause him to make the particular "choices" he makes. Could it be that both the intuitions and the choices are natural, if not indeed inevitable, for one who was brought up and spent his life in the Jesuit tradition? In any case, however great Father Teilhard's contributions to paleontology and evolutionary theory, his intuitive religious conclusions, in terms of which he depicts the ultimate future of man, are no longer scientific conclusions but the visions of a mystic.

This book will not disappoint Teilhard's numberless disciples and, in addition, is bound to gain him new ones. It certainly makes provocative reading.

The Market Value of a Man

The Meaning of the Twentieth Century, *by Kenneth E. Boulding (Harper & Row. 199 pp. $4.50), measures the shape "post-civilization" will take. Emile Capouya is an essayist and literary critic.*

By EMILE CAPOUYA

FOR Mr. Kenneth Boulding, the meaning of the twentieth century is that it coincides with the end of civilization, and possibly with the beginning of something more desirable that he calls post-civilization. In Mr. Boulding's historical scheme, the long period between man's first appearance on earth and the development of agriculture is pre-civilization: life during those hunting and food-gathering ages was nasty, mean, brutish, and short—and also essentially peaceful, for want of organized armies. With the rise of agriculture, human beings for the first time dispose of a dependable food surplus, and the farmer's labor supports artisans, priests, and soldiery. In other words, the city and civilization are born. During that period, whose end we are witnessing now, the aim of social organization is to extort regular supplies from the food-producers. That is where the soldiers come in. The age of civilization is also the age of organized conflict.

But a further development is in process. Coincident with the technical innovations of the Industrial Revolution, innovations that have released 90 per cent of the American population from agricultural pursuits, are social inventions like democracy and the market system. The essentially coercive relations between the state and the food-producers are progressively mitigated, and partially replaced by relations of voluntary exchange. War may soon—relatively soon—be obsolete. The technical plant we now possess, and the growing mass of scientific knowledge on which it is based, are likely to evoke further political and social inventions, and those in turn may be capable of framing a truly human life for the mass of mankind. Science, that objective and self-correcting discipline, has been the mainspring of the transition from civilization to the post-civilization we see looming ahead, and social science in particular will probably be decisive in shaping post-civilization more nearly as we would have it.

All this can be generally assented to as a description of our past and of our hope for the future. Living in the real world, however, we can see some obstacles between ourselves and the realization of our desire for a humane polity. Mr. Boulding sees them too. War may soon be obsolete, but war may kill us first. The world's population seems now to be increasing out of all proportion to the world's ability to provide food and education. Our natural resources in ores and fossil fuels are rapidly being depleted. These obstacles, and others derived from them or related to them, Mr. Boulding sums up under the rather inelegant rubrics of the war trap, the population trap, the entropy trap, and devotes a chapter to each. But at this point a certain Philistinism begins to manifest itself that makes Mr. Boulding's prescriptions for our future conduct less compelling than his account of our past history.

Naturally, we must be grateful for Mr. Boulding's informed assurance that anti-entropic forces, physical and spiritual, can be invoked against the possible guttering-out of the human experiment. It is good to know that nuclear fusion and the development of "artificial" forms of life can help solve the problems of fuel and food supply. It is encouraging to hear, in the accents of science, that the human mind and spirit have a high anti-entropic potential, *i.e.*, that they breed knowledge and values. But for all Mr. Boulding's concern with values and the quality of life, he is more at home with such things as can be measured than with such things as must be sensed. To put it bluntly, he has an insufficiently critical view of scientific reasoning, with its mathematical bias, as the model of all proper reasoning, and he has a fetishistic faith in science as the universal solvent for men's difficulties.

What is the effect of Mr. Boulding's bias? It leads him to credit a visible institution like the market with a higher order of reality than an abstraction like the theory of democracy. I imagine he would protest the judgment, but there is good evidence for it. For example, he stigmatizes as ideology—defined as folk-knowledge in doctrinal form, destined to retreat with the advance of scientific knowledge—most of what is traditionally called political and social theory. Marxism is such an ideology, and by implication the theory of democracy is another. So Mr. Boulding can say roundly that Marxism is a delusion; it is all based on Marx's surplus-value theory, and that has been exploded. But in fact Marxism as a view of history is not dependent on the theory of surplus value, which is a detail, but on the theory of the material basis of life, and hence of human society. Marx says what Mr. Boulding says—

that hunters have one kind of society, farmers another, and men who dispose of a machine technology still another. Indeed, Marx is the source for the main lines of Mr. Boulding's historical sociology. In dismissing Marxism as a theory of history, Mr. Boulding tacitly dismisses it as an aspiration toward social justice. One feels relieved that he has not chosen to criticize in the same terms the folk-knowledge embodied in the theory of democracy, and *its* unscientific aspiration, for a fair shake all around.

At every critical point, Mr. Boulding assumes that all valid knowledge can be expressed in propositions whose logical form imitates the mathematical model, while any other claims are charlatanism or superstition. That habit of mind involves him in an ideology of his own. Apropos of the population problem, he writes:

> I have only one positive suggestion to make, a proposal which now seems

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so farfetched that I find it creates only amusement when I propose it. I think in all seriousness, however, that a system of marketable licenses to have children is the only one which will combine the minimum of social control necessary to the solution of this problem with a maximum of individual liberty and ethical choice. Each girl on approaching maturity would be presented with a certificate which will entitle its owner to have, say, 2.2 children, or whatever number would ensure a reproductive rate of one. The unit of these certificates might be the "deci-child," and accumulation of ten of these units by purchase, inheritance, or gift would permit a woman in maturity to have one legal child. We would then set up a market in these units in which the rich and the philoprogenitive would purchase them from the poor, the nuns, the maiden aunts, and so on.

Only amusement? Not outrage? For this is market-worship with a vengeance. Mr. Boulding is conscious of no impropriety in his proposal because the engineer's calculus he employs is not concerned with justice but with efficiency. This spectacular failure of imagination is of a piece with his contention that desirable political change will occur primarily through advances in sociology, and not as a result of political programs, with their suspect cargo of hopes and promises. But advances in sociology have no application until those mathematically illegitimate, scientifically unsanctified things, values, are brought into play. Of course they will be. The question is whether the values or one or another ideology shall carry the day, or the values of the slide-rule. Ideologies usually proclaim their values; those of the slide-rule are tacit. But we know what they amount to: "I can, therefore I will." Which means that the slide-rule mentality would as soon shoot you as look at you. And can. And probably will.

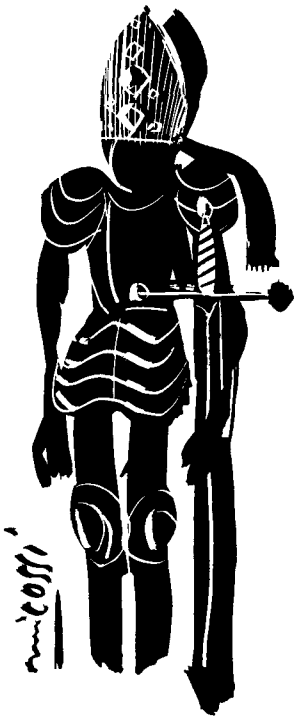
So at last this new volume in the interesting World Perspectives series, for all its good will and intelligence, is a great disappointment. It confounds all valid reasoning with the procedures of science, and reduces politics to cynical demagoguery or innocent superstition. But the heart of the matter is that the unexamined life is not worth living, and that technology—even in the form of the sample survey, of which Mr. Boulding speaks with professional enthusiasm—has very little to do with the examined life. It scarcely contributes to it, let alone constitutes it. Now, Mr. Boulding must know that as well as we do. Why, then, does he place his hope for the future in a system that is a mere copy of what we do now, and do ill? It would be interesting to know why, but whatever the reason we have no call to agree with him.

No Common Ground for Utopia

The Correspondence of Emerson and Carlyle, *edited by Joseph Slater (Columbia University Press. 622 pp. $10), makes available for the first time the complete text of a dialogue between two of the nineteenth century's most luminous intellects, committed respectively to social justice and social order. Morse Peckham teaches Victorian literature at the University of Pennsylvania.*

By MORSE PECKHAM

TO ACQUIRE a taste for reading the letters of dead men is to become the happy victim of an addiction; but the roots of this vice are not easy to find. The letters of Horace Walpole, for example, are filled with trivia. We have scarcely any idea who it was that Walpole gossiped about, nor do we care. Yet for a reader who has been conquered by the endless charm of Walpole, even the eighteen volumes in the Paget Toynbee edition are hardly enough. One can scarcely tell one letter from another, but it is no matter; one can read and re-read endlessly. Because only through reading letters can we really have the illusion of experiencing the past.



Among the rarities of published letters is correspondence between two famous people, each fascinating in his own right but more fascinating because of his interaction with his partner. In such interchanges the sense of the past is peculiarly gratified. It is, then, an event of moment for the addict of letters that one of the great correspondences of the nineteenth century, running from 1834 to 1873, should once again become available. When Charles Eliot Norton first edited the Emerson-Carlyle correspondence in 1883 his sins were many; errors of transcription, omissions, suppressions, bowdlerizing refinements were everywhere, though almost nobody knew it. Professor Joseph Slater has done an important service in presenting a scrupulously accurate text, admirably annotated, far more complete than the one Norton offered. Such editions are among the most important achievements of scholarship. Professor Slater has also given us a valuable and amusing introduction. To catch the veritable feel of these two men there is nothing like this correspondence, and certainly nothing to compare with it for understanding one of the most important intellectual traditions of the nineteenth century.

The two were friends of a most odd sort. They met for less than twenty-four hours in 1833, again for a few months in England in 1847, and more briefly in 1872. The second meeting was almost disastrous, and after 1847 one finds both men working hard to maintain a half-dead friendship. Carlyle tried the harder; his was the warmer nature by far.

IF two people do not meet for over two decades, a new encounter is bound to be difficult. But there was a profounder reason for the partial estrangement, as for their desire to preserve as much amity as possible. In 1847 Carlyle had arrived at his most violent opinions regarding what should be done about society; he put little faith in democracy and was inclined to see more hope in dictatorship. To him Emerson's idealism was angelic, and this is no world for angels. Their disagreement over Abolitionism and the Civil War made the continuance of their relationship even harder. But of Carlyle it must always be remembered that it was he, not Emerson, who wrote: "The people are saying to the upper classes, 'If you cannot amend this accursed state of so-

(Continued on page 39)

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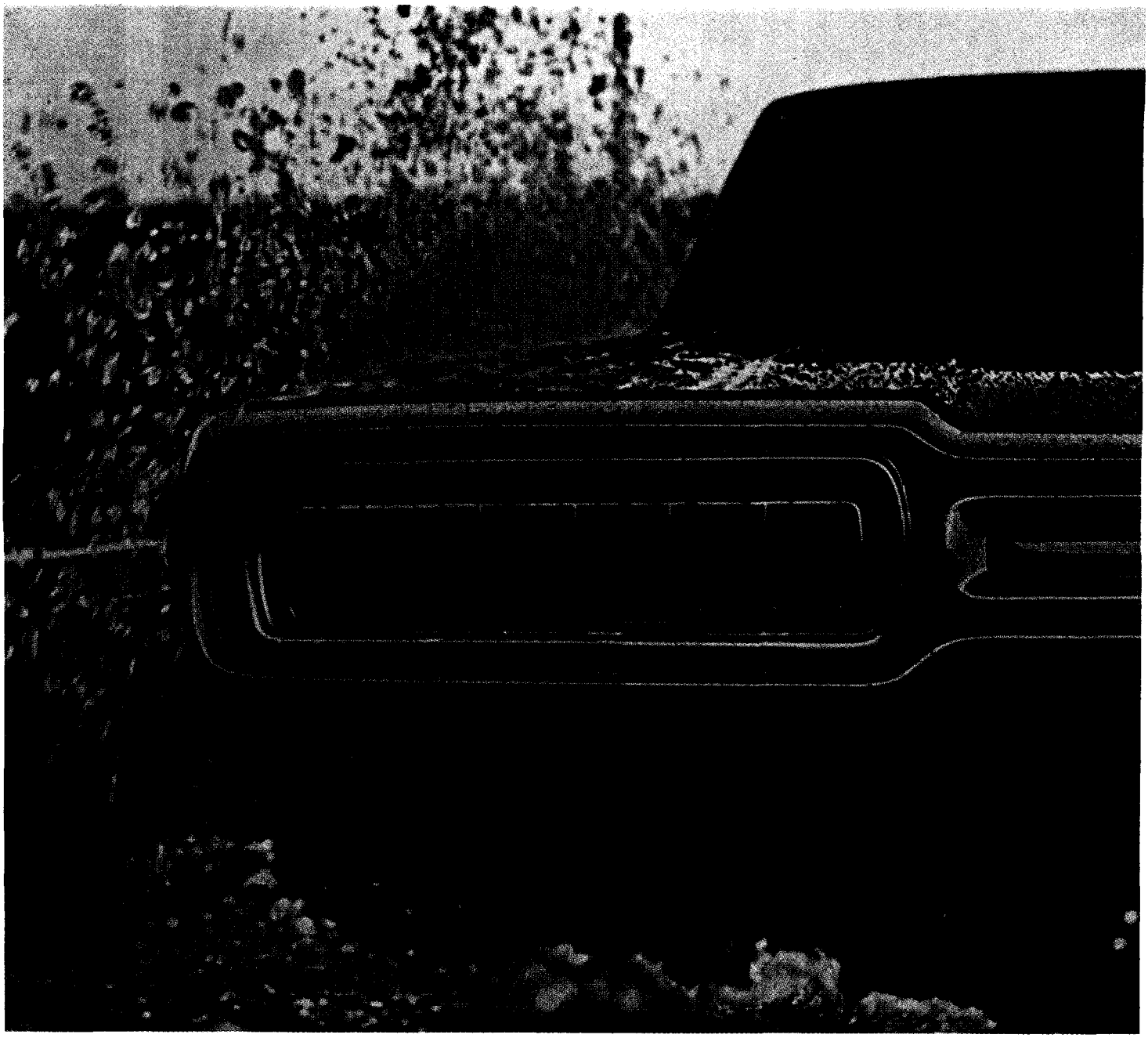

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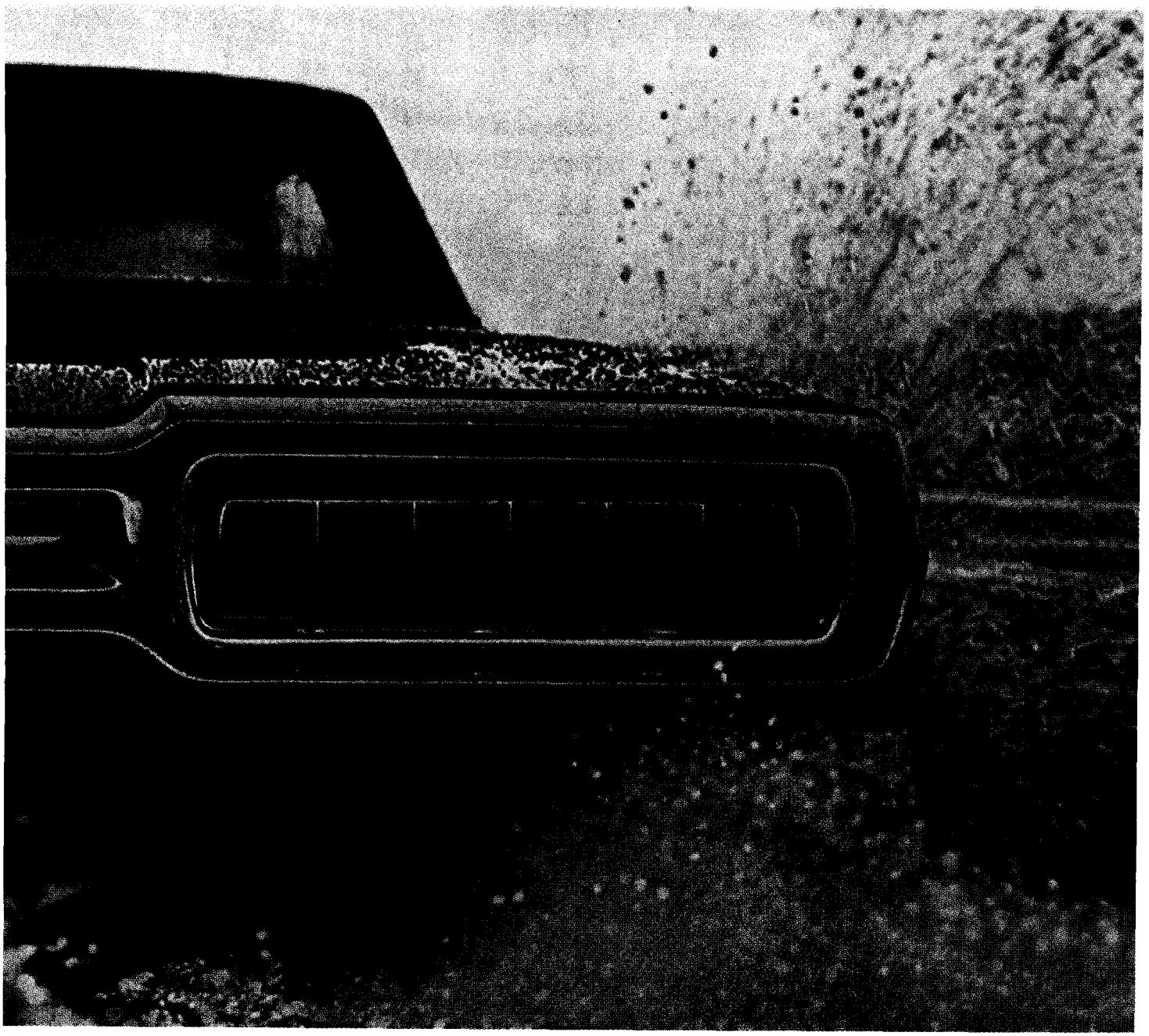

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Continued from page 34

ciety, by God we will destroy it, and you, and ourselves too, and so make an end.' " Carlyle could face the violence of humans, their ugliness, as Emerson could not, even though the way Carlyle proposed to deal with that brutality and violence is hard, often impossible, to accept.

Yet, as Emerson wrote him, in spite of all their differences, deep down they were in agreement. The ground for the marvelous quality of their first encounter —it is one of the legendary meetings in cultural history—was their philosophical unanimity. To both men the subject and the object were equally unknowable, the self and reality, the mind and the world. To both, the mind could be known only through what it did to the world, and the world only through what it did to the mind. Indeed, whatever we can say about the reflexive situation of man against and with the world can only be approximately, temporarily, instrumentally, or pragmatically true, called into utterance by an actual situation; and when that situation has vanished it is revealed, as Carlyle put it in his wonderful *Sartor Resartus*, as old clothes.

But this reflexive situation was not truly symmetrical. The mind had behind it a transcendental, a divine authority, yet what lay behind the world was forever unknowable. The divinity of the mind was revealed in its incessant struggle to create order out of what it perceived as chaos. In poetry that divine striving for order found its noblest and purest symbolization. Here is where the two men began to disagree, and the older they grew the more their ways diverged. To Carlyle, the use of poetry was at best as a preparation for action; when the right way of action was found, silence would follow and man could act without preparatory words. Hence he wrote and spoke only until he could afford to keep silence, as in his later years he did. To Emerson, words, poetry, could be trusted to tame and control and civilize man, to make him rational and good. Carlyle had no such confidence. To him words were only stopgaps, flourishes in a theater; the only thing that counted was the actual struggle with the recalcitrant chaos of reality.

Emerson dreamed of Representative Men who could organize and subdue the self, the mind, the subject; Carlyle dreamed of Heroes who could impose their divine will to order upon the environment. In their friendship, their affection for each other, and their disapproval of each other, we find a superb emblem of the never-ending struggle between the Emersonian longing for social justice and the Carlylean will to social order.

An Appetite for Imagery

Ezra Pound: Poet as Sculptor, *by Donald Davie (Oxford University Press. 261 pp. $6), makes clear that the controversial writer's significance lies not in his pronouncements but in his artistic achievement. Lewis Leary, professor of English at Columbia University, is editor of "Motive and Method in the Cantos of Ezra Pound."*

By LEWIS LEARY

EZRA POUND will not be remembered as a profound thinker, not even about poetry. Ideas unsettled him, and when they got into his verse they unsettled that, largely, I think, because they were other people's ideas, so that he was uncomfortable with them and had to shout. "Damn ideas, anyhow," he once exploded. "An idea is only an imperfect induction from fact."

Imperfect inductions about money and some kinds of people, mainly Jews and politicians, have sometimes marred Pound's verse, with the result that it has often seemed difficult to talk about it without irascibly introducing irrelevancies. What he says is frequently so bewilderingly wrong that his contemporaries have been tempted to stop there and shout back at him, just as raucously and impertinently as he. Intellectuals are likely to expect poets to be intellectuals also, but they usually are not. Certainly not Ezra Pound.

Donald Davie is therefore right in refusing to engage Pound in any arena but that of art. For it is in his sensitivity to words and clusters of words, to the poetic line and its rhythms and the pauses within it, to associational relationships between words that are images and words that are not and between myth and history and the certainties these may suggest, and in the explosiveness and controlled sweetness of his emotional reactions, that Pound excels. As a craftsman he requires serious attention.

This Mr. Davie gives him, as he traces the development of Pound's prosodic experimentations to demonstrate that from a tremendous appetite for poetry of the past, together with a discriminating taste that allowed him to reject what was dross, he developed an idiom and a way of using rhyme, rhythm, and imagery to construct verses that are "irregular and gnarled and yet sappy . . . like growing timber," so that other poets, even in rejecting much of Pound, can find reasons to be grateful for what he has taught them.

What made Pound what he was is a subject for a longer and equally serious book. Meanwhile, Davie makes it increasingly clear that the important thing is not the statements or pronouncements, or even the wonderfully vivid imprecations with which Pound peppered his generation, but what he has done, sinuously and sensuously, in verse, as he "aimed to express, not 'ideas' . . . but rather a state of mind in which ideas as it were tremble on the edge of expression." Precisely what these last words mean is not explained, perhaps because the explanation is best found in the poetry itself, to which, with few asides, Mr. Davie directs attention.

For, in spite of its painstaking pre-

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cision, there is a lack of clarity in this book, and this is not inevitable even when talking of poetry. If poetry is to be read seriously, critics must raise their voices so that all of us may hear. To consider the "Poet as Sculptor" is both bold and necessary when faced with the example of Pound, who often spoke of poetry as analogous to "the spatial art of sculpture rather than the temporal art of music"; but the analogy is not developed in terms comprehensible to most readers.

This is an immense loss, for Mr. Davie has wise remarks to make, and Pound deserves readers. Perhaps they will be led to him by Mr. Davie's serious and recondite, though sometimes private, explanations, but I suspect that they would be well advised to go to the poet first.

Critic in Search of Controversy

The Common Pursuit, *by F. R. Leavis (New York University Press. 307 pp. $5), displays its author's aggressive appreciations and exceptions about literary men from Shakespeare to Eliot. Leon Edel wrote "Literary Biography," among other books.*

By LEON EDEL

F. R. LEAVIS is best known to the wider public for his immoderate attack on C. P. Snow two years ago. Since that time he has retired from his post at Cambridge; his defunct critical journal *Scrutiny,* in which he pursued so many literary debates, has been reissued in all its polemical weight, and he has been hailed by his followers as a great critical mind of our time. In keeping with this "gathering in" of Mr. Leavis's work, his selected essays, *The Common Pursuit,* published in England in 1952, has now been brought out here for the first time.

The volume suggests a wide-ranging, energetic, bustling mind. Leavis wanders among such moderns as Hopkins, Eliot, Lawrence, James, Forster; he explores certain areas in Shakespeare, deals with Bunyan, Johnson, and Pope, and with such general subjects as literature and sociology, society, philosophy, the importance of literary criticism, and so on. In these essays Mr. Leavis is at his best when he is expository and analytical, and particularly when he addresses himself to the appreciation of the text. He is dedicated to criticism, which one wants to write with a capital C in his presence. This dedication is expressed in a fiercely aggressive quality that he brings to the defense of his views.

His essential method will, I think, give some readers pause. This leans, as he puts it, on the "valuable stimulus of disagreement." In his preface he says, "Collaboration may take the form of disagreement, and one is grateful to the critic whom one has found worth disagreeing with." Mr. Leavis disagrees—indeed quarrels—with a great many persons in this book.

Most readers value an argument on a high critical level between finely adjusted minds. Polemic has its place in criticism when there is a genuine difference of opinion over fundamental matters. Leavis, however, often argues with unimportant people and about unimportant "points." He can be seen at his worst, for example, in an essay called "The Progress of Poesy," in which he heavy-handedly belabors an anonymous reviewer who has preferred Auden to Eliot; in the process he hammers *Horizon* and Cyril Connolly, as well as Maurice Bowra, for liking Edith Sitwell. He is somewhat better when he probes such matters as Othello's jealousy, but even here he cannot resist staging a full-dress debate with A. C. Bradley and Elmer Edgar Stoll. On occasion he sets up straw opponents—"our higher literary editors" or "our ruling literary intellectuals." He wastes words on niggling differences in taste or appreciation. The anomaly in all this is that he uses as epigraph for his book a phrase from T. S. Eliot: "the common pursuit of true judgment," overlooking the context in which Eliot urges this pursuit through a disciplining of "personal prejudices," a composing of the critic's differences "with as many of his fellows as possible."

Leavis may believe that he composes differences by picking fights. He seems unaware that in reality he thrives on both the fights and the differences. And along with this he puts on a singular air of condescension when addressing American colleagues. "Mr. [Joseph Wood] Krutch's book," he writes of that author's *Samuel Johnson,* "surprised me very agreeably. It is not only inoffensive; it is positively good." His hatreds are many—most of the Bloomsbury group, particularly Lytton Strachey—and he cannot abide anyone disliking D. H. Lawrence, "the finest critic of our time."

This mixture of dogmatism and prejudice suggests a mind too enraged to achieve lucidity, too enraged to be able to stick always to the point. One feels that Leavis himself is an obstacle between his subjects and his readers.

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The Day the World Turns Grey

***The Ice Saints**, by Frank Tuohy (Scribners. 245 pp. $4.50), and **The Lamp Post**, by Martin Gregor-Dellin, translated from the German by Richard and Clara Winston (Knopf. 238 pp. $4.95), depict the moral dilemma of men caught between integrity and expediency in a totalitarian society. William S. Lynch was formerly professor of humanities at Cooper Union.*

By WILLIAM S. LYNCH

THESE two books bear a striking resemblance to each other, partly because both are set behind the Iron Curtain: *The Ice Saints* in Poland, *The Lamp Post* in East Germany.

Beyond that, however, is the common mood, grim and harsh, completely without laughter or joy, a terrible testimony to what life must be like in the satellite countries. By their similarity they bear witness to the validity of what they describe. Neither of them could have been written except by men who have actually lived in the countries of which they write. Frank Tuohy has lived in Poland; Martin Gregor-Dellin fled to the Western Zone of Germany in 1955 and won the East German Literary Prize in 1963 for *The Lamp Post*.

Says one of Tuohy's characters, "I remember how we found one day that the whole world had turned grey, grey streets, grey houses, grey faces, grey girls . . . the greyness has gotten into everything." Grey is truly the word to describe the environment and the people reflected by these two authors.

The "ice saints" are St. Pancras, St. Servace, and St. Boniface, whose days are those chill, weeping ones of early May which remind us that all is by no means well with the year. Frank Tuohy chooses them as the patrons of his story of the visit of a young Englishwoman to her sister, married to a Communist Pole. The purpose of the visit involves an inheritance left to the sister's son, Tadeusz, who is caught in the toils of an upbringing that would spoil him for the kind of life he would have if he were brought to England. His father, a second-rate scholar, hopes for an important post in the local university; meanwhile he and his wife eke out a living through tutoring and translating. Advancement in his world is achieved not through scholarly effort and classroom ability, but through Party maneuvering and political machination. Anything as suspicious as a family inheritance can only be a stumbling block to a man in his position.

His sister-in-law Rose becomes involved with other Poles, and even has a love affair with one; for a time this relationship alters her view of the country in which she is a stranger. When she is leaving, she looks back at a friend, standing in his pale raincoat behind a wire fence, and "beyond him a whole landscape waiting for explanation."

The Lamp Post evokes the same mood. Here is another intellectual, this time a teacher in East Germany, trying to walk the tightrope of expediency.

Blumentritt, once a prisoner of the Nazis, falls afoul of the Communists. Haunted by the memory of a hanging he had once seen on the lamp post outside his window, he applies for a change of residence. This request is enough to evoke suspicion; he is beset on the one hand by the inquisitors, who try to prove him disloyal to the state, and on the other by those who wish to use him as a propaganda tool. Like Witold Rudowski in *The Ice Saints*, he is caught between conformity and integrity.

These are tragedies, both of them, inviting comparison with Kafka and Gogol. The struggles of ordinary mortals to cling to the shreds of decency in the grey gloom of an authoritarian world are reflected with sadness and horror. It takes no strong imagination to identify oneself with the characters; frail like the rest of us, they make us wonder how we would stand up to the trials they must undergo.

Snakes in the Temple: Bypassing place and time, Robert Laxalt's extended parable, *A Man in the Wheatfield* (Harper & Row, $3.95), is set in an America that is not America, in a moment that has always been and is yet to be. Like all parables, it is simple, graceful, exemplary. But that last quality is its undoing.

The one "alien" in a nameless Western town cut off from the rest of America by the desert that surrounds it and by the old-country Italians who populate it is Smale Calder, a taciturn American who keeps rattlesnakes in a rock labyrinth behind his gas station. To his townsmen Calder's public communion with the serpents is a multitude of things—threat, challenge, spectacle, aphrodisiac. And to Father Savio Lazzaroni, who confuses symbol with reality, it is a ceremony of evil.

There is the basis of fine moral fable here, in the intertwined crises provoked by Calder's strange practice. One huge rattler, lying ominously aloof in the depths of its stone temple, is a symbolic reflection of Lazzaroni, who clings to the gloomed sanctuary of his church to preach malice against the compassionate keeper of serpents. In an apocalyptic final scene, during which the snake pen is drenched with gasoline and set afire by the aroused townspeople, both priest and serpent emerge from their coiled celibacy to strike with deadly passion at the desolated Calder, the snake's scorched agony implying the fires of self-recognition suddenly aflare within the priest.

By this time, however, the book is also in mortal trouble, its vitality smothering beneath a burden of homiletic events. When a harmless combat between rattlesnakes is presented, it is followed

Frank Tuohy—"sadness."

Martin Gregor-Dellin—"horrors."

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immediately—as if the implications might be missed—by an account of a homicidal barroom brawl. Nor is this the end; the lesson about human beings is summarized for us by Calder: "If there was nothing to stop them, I guess they'd kill every time." On behalf of literature, the same must be said of such passages.

And too often Laxalt's symbols exist by assertion only. A child sits in the street burning ants, the charred insects and matches strewn around him. "It was curiously like a graveyard," says the narrative voice. No. Not even that apologetic "curiously" can save a strained observation. It may seem unfair to insist upon convincing detail in a parable. But since the author has chosen to present his story in a realistic manner, it is the method itself that insists.

Mr. Laxalt's prose is spare and strong. And he has an impressive talent for fusing experiences, so that a diversity of events are at the same time one event. Now if only he'd come down from that pulpit. . . .

—Arthur Edelstein.

Problems Besides Sex: "A boy's will is the wind's will,/And the thoughts of youth are long, long thoughts." The poem by Longfellow from which Gerald Warner Brace derives his title, *The Wind's Will* (Norton, $4.50), is old-fashioned, and so, in one sense, is the novel. A story of a boy during a crucial summer in his life between high school and college, it includes no rapes, rumbles, or juvenile riots. The language is restrained rather than violent; symbols are few and plain. The setting, a Maine village, is a rural backwater. The protagonist, David Wayne, survives a good deal of battering by selfish adults, and cramping by a narrow environment, without being hopelessly wounded.

If the novel is in these matters old-fashioned, it is by no means sugary. The boy's sexual adventures are honestly, if not clinically, presented—and sex is not his only problem. It would be a serious handicap to any youth to have Amasa Wayne for a father: a preacher of hell-fire-and-damnation, a self-dramatizing tyrant at home, a man whose own lusts destroy him at last. It would be easy for any seventeen-year-old to hate such a father, easy for a novelist to make a stereotyped hypocrite of him or a mere buffoon. Instead, while focusing on David's point of view and his mingled feelings of awe, shame, fear, and pity, Mr. Brace with great skill and economy develops the man's character in depth. David's position is effectively contrasted with that of his brother, Simon, an impulsive extrovert who has solved the problem of Father by running away; and with that of his mother, whose sensibilities have been bludgeoned into passive resignation.

David himself is a convincing individual, comparable to many another found in college freshman classes. Mr. Brace knows youth, and has been a successful novelist of family life and life in rural Maine. *The Wind's Will* should add to his reputation as a writer of insight and discrimination.

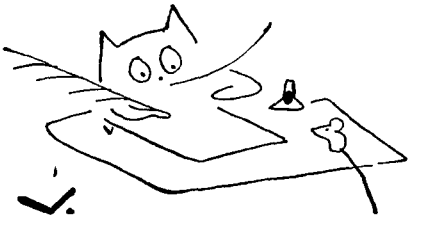
—Elizabeth L. Mann.

To Be or Not to Be: Life is obviously a bowl of the very best cherries for John Sayer, the hero of Jerome Weidman's *Word of Mouth* (Random House, $5.95) until he becomes involved with a group doing a musical comedy based on the life of his late father, the famous trust-buster and founder of a Utopian colony, and John is forced to dredge up a past he cannot face.

Given a solid plot idea and the well-known talents of Jerome Weidman, one expects something more than the fiasco that *Word of Mouth* turns out to be. We begin with John Sayer racing down a highway determined to commit suicide. Will he or won't he? To find out, the reader must go through an entire novel built of flashbacks, which always seem to end leaving another question to be answered somewhere up ahead. In order to give John someone to flashback with on his suicide drive the author has even gone so far as to disinter that old wheeze Hollywood abandoned some twenty years ago, the celestial messenger come to earth to seek out a soul in trouble (remember Claude Rains walking through a heaven of dry-ice smoke in *Here Comes Mr. Jordan?*).

Characterizations in the novel are of two types: outrageous caricature for the theatrical *personae*, flat, dull portrayal for the rest. Special notice must be made of John Sayer. The author presents him as a successful, happy human being in both his business and marital life, despite the fact that John Sayer is impotent with his wife and so mentally disturbed that his mind blots out completely anything it finds uncomfortable to remember.

Jerome Weidman already has a string of best-sellers and a Pulitzer Prize (for the musical comedy *Fiorello!*) to his credit. Aside from the possibility of a membership in the National Association of Manufacturers, I doubt if he can look to *Word of Mouth* to bring him any further honors. —Haskel Frankel.



Music to My Ears

Continued from page 29

thoroughgoing rehearsal, of which, of course, there was no evidence. Flagello's voice proved remarkably adaptable to the requirements of the role, in which he is now more adept vocally than dramatically. It lacks the kind of weight that one associates with the sage of the Garter, nor is it quite the "vecchio John" the text prompts him to say in self-description. Miss Scovotti could be a commendable Nanetta, but this is hardly as interchangeable a part as Musetta in *Bohème.* In consequence, some of her phrases with Fenton (Luigi Alva) were less than unified and the laughter in which the wives indulge (musically) was more raucous than Verdi intended. Raina Kabaivanska is better suited to lyric roles such as Alicia of this opera than to Desdemona, but her sound still tends to penetrate rather than blend. On the other hand, none of Frank Guarrera's vocal limitations detract from the fine figure of a Ford he added to the dramatic picture.

In the *Figaro,* it was Rosenstock himself who was making a first venture in this theater, though the work had served for his City Center debut a full fifteen years ago. It gave promise of happy things to come in a well-phrased overture, but he soon encountered difficulties not of his own making—wrong entrances, squawks from the horns rather than musical tones, etc. Perhaps later audiences will profit from what was, in the aggregate, a public rehearsal, but the one that had attended this "first performance" had justice for complaint.

Good enough to keep and cherish was Teresa Stratas's Cherubino, appealing to the eye and caressing to the ear. She has a likable concept of the role and delivers it with appropriate spirit. Whether Hermann Prey's lyric sound is sufficient for a Metropolitan Almaviva was neither proven nor disproven on this occasion. He looks well and adds some of a spoiled aristocratic quality to the drama; but he tends to fade from hearing in the ensembles. Cesare Siepi tried valiantly, though less than successfully, to cope with the high notes of Figaro's part, but performed well otherwise. Judith Raskin, Lisa Della Casa, and Gladys Kriese (Marcellina) were the other ladies of the cast, in which Elfego Esparza as Bartolo and Mariano Caruso as Basilio were new to this stage. The exposure should be of benefit for them. It was a welcome sign of a directorial second thought that the laundry hung up to dry in Susanna's room was, this time, a neat array of lace handkerchiefs rather than the former miscellany of intimate apparel. Of such details is progress compounded.

—Irving Kolodin.

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A Franklin Book Program for the U. S.?

EDITOR'S NOTE: *The author of this guest editorial is Education Consultant for the New World Foundation and an Editor-at-Large of SR.*

FRANKLIN BOOK PROGRAMS, INC., is an enterprise of brilliant vigor dedicated to the proposition that the economic, cultural, and intellectual health of the world is a direct responsibility of book publishers. Since its establishment in 1952 this nonprofit organization—a cooperative, public service venture of American publishers—has been encouraging the creation and strengthening of indigenous book industries in the developing countries of Asia, Africa, and Latin America. As of June 1964 the total number of books published in these countries with the cooperation of Franklin Book Programs exceeded 42,500,000. This output is the work of local editors, publishers, and book manufacturers, supplemented by American technical and professional assistance. American publishers have something of which to be proud. The book has become a more potent device than the bomb or the dollar.

The impetus that gave rise to Franklin Book Programs was our own affluence in talent and technology, coupled with an acceptance of the moral imperative that these resources be made available to those in need, for the simple reason that a healthy world community is essential to our own well-being. Call this an example of enlightened self-interest. Call it an urge to be respected and loved. Call it all of these and more, but celebrate its efficacy. It is practical and it works. We are a committee-minded people and bookmen no less than the generality. Consequently it is never out of order to suggest another enterprise.

In our own country, today, more and better books must be put into the hands of more people than ever before. Literacy is very high but genuine literacy is far from universal. The slum-trapped child, the disengaged worker, those lost in the rural doldrums, the Negro everywhere—all require attention and cooperative concern. They must have books that work, and in right quantities, now. They must have the magic casements, effective tools, and shields against despair, that only books can be.

It is the genius of American bookmen that they have always been able to sense these needs in the past. But the challenge today has a different quality. Consider the circumstance. At all levels of education there must be textbooks that meet specific needs—of the disadvantaged kindergarten pupil, the illiterate and unemployed adult, and the "culturally different." There must be books with characters and situations with which these people can identify. There must be books that give a sense of the horizon and the possibility that opportunities are never completely foreclosed to anyone.

And yet this diversity of books, requiring the widest knowledge and greatest skill for their production, are needed for that sector of the population least able to afford them. This is a task too great for any single publisher, no matter how big nor how resourceful. This is a task requiring the cooperative skills and talents of the whole of this great and sensitive industry. In the name of Benjamin Franklin it is required of us that we accept our own internal moral imperative. Why not a cooperative Franklin Book Program for the U.S.?

—FRANK JENNINGS.

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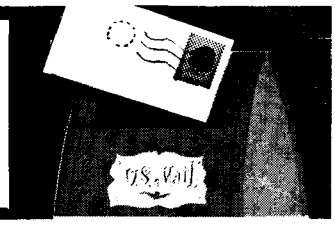
Letters to the Editor



Books and Libraries

MARTIN ROSSOFF'S informative article "Let Them Have Books" [*SR*, Nov. 21] seems to me to have ignored one principle important to the education of young people; namely, home is the primary place for books, not a school or city library. Naturally books in the home are an indispensable factor in anyone's normal education.

Of course unusual books, out of print books, and books to lend to those too poor to buy them must be provided by libraries. But in the affluent society of today, if high school students spent half as much on books as they toss away on luxuries and diversions, demands on libraries would be less urgent.

Parents who do not themselves buy books and read them set a bad pattern which their children naturally follow. Hence it is too bad that a publication as devoted to books as *SR* should miss a chance to oppose an unwise trend of the times.

JOHN WILCOX.

Los Altos, Calif.

IF THE LAY PUBLIC finally begins to connect the troubles in the library world with quality education for unprecedented numbers of students, some of the credit will be due to such articles as "Let Them Have Books" and such magazines as *SR*. The facts which Mr. Rossoff so pointedly repeats have, of course, been known to librarians for some time. The dialogue has been confined, however, to library meetings with librarians woefully carrying on narcissus-like conversations with each other. . . .

If libraries are to keep pace with the modern world, it is time for librarians to shed their quiet voices and demand an end to inadequate book budgets and insufficient professional and clerical assistance, as well as to minimal salaries. If we truly believe that the library is the key to learning, let us be vocal in defense of our beliefs. We have nothing to lose but our overdue stamps.

ROSE H. AGREE,
President,
Nassau Suffolk
School Library Association.

Roslyn, N.Y.

The Nature of Guidance

YOUR EDUCATION SECTION is always a collection of gems. "Guidance Problems: Cultural or Cosmic?" [*SR*, Nov. 21] points to a most provocative problem.

I am anxious to plead for smaller and less specialized guidance programs. It is true that in many cases neither the school psychologist nor the guidance counselor is qualified to identify the problems which they so skilfully adapt to fit into the categories at their professional disposal. And this is only one of several instances where professionalism harms instead of helps, and where education succumbs to its own specialization. The penetration of less specialized and more human guidance can mean liberation for the individual.

MADELEINE H. SCHWARZ.

Princeton, N.J.

AS A HIGH SCHOOL JUNIOR who has long since recognized the tendency in guidance counselors to design the task for the tools, I applaud *SR* on its recent article "Guidance Problems: Cultural or Cosmic?"

Any counselors I have ever encountered seemed far too dedicated to statistics and their pat textbook answers. They seemed so removed from and even unaware of a student's real problem that their solutions were inapplicable to the situation.

Counseling can be of real value, but only when the adviser recognizes students' problems for what they actually are and does not resort to placing those problems into neat little pigeonholes with cute, simple answers.

GLORIA WILLIAMS.

Needles, Calif.

On Loyalty Oaths

IT WAS HEARTENING to read in Tom Kaser's article "The Loyalty Oath: 1964-65" [*SR*, Nov. 21] that "the loyalty oath issue is not dead."

My own experience (and behavior) may be in some ways typical. Our state college faculty met to discuss the oath. I said we taught our students in school and college that our forebears came to this country because they would not take oaths of allegiance as a condition of employment or first-class citizenship. Then, cynically, I moved that we sign but register a protest. There was no second to the motion. The attitude of a few seemed to be that not to sign would be unpatriotic but, more generally, that it was, after all, only a formality. It was as if we said, "In 1950 people do not give up their jobs, much less their lives, for the sake of a few words written or spoken." "Martyr" has become a pejorative term.

Still I was ashamed to answer students' questions after the meeting, and I have felt ever since that I somehow lost a piece of myself. It was just that I wanted to go on teaching and supporting my family. I did not want to be fired and blackballed. I signed—a mere formality.

REGINALD L. WHITE.

Muir Beach, Calif.

IF A PERSON asks for money under a National Defense Education Act in a country where no one is bound to take an active part in the national defense if doing so would be against his conscience, how does the government know his purpose if he refuses to swear he "will support and *defend*" it? It is, after all, not a National Education Act; if the purpose were that broad, Mr. Kaser's objections would be more valid.

The Rev. DONALD HENDRICKS.

New York, N.Y.

Citizens and Schools

THE ALL-IMPORTANT LINK between community and school was well stated in James Cass's editorial "Citizens and Their Schools" [*SR*, Nov. 21]. If "committee-mindedness" is symbolic of American industry, then our history well demonstrates its tonicity.

I would suggest that Americans also continue to believe in the importance of their youth who are out of school. Citizens' movements in this direction are badly needed. Most of us have children of our own in the school system. We form PTA's and Citizens' Councils on Education to look after our interests, our investment in education, our school-going youth. Must government agencies be the singular group to care for those children who are permanently out of school? Does knowing our tax money goes into service for dropout youths exhaust our sense of responsibility? I would hope not!

As we will never outgrow our need for continued support and involvement in our educational institutions, may we also never outgrow the need to support the welfare of the failures of such institutions. Support through active citizens' committees is needed as well as government money. This need is of equal concern, lest our dropout youth remain community closet cases and we soon find no closet large enough to hide them in.

RONALD I. COUN,
Program Counselor,
Youth-Work Dropout
Demonstration Project.

Buffalo, N.Y.

YOUR EDITORIAL "Citizens and Their Schools" should have given citizens' committees throughout the country a real lift, and a feeling that they are not working alone.

HAROLD LEVINE,
Citizens' Advisory
Committee for Education.

Freeport, N.Y.

Increasing the Magnitude

I WAS CONSIDERABLY IMPRESSED by the amassed figures of your chart on education in the United States as published in "The Magnitude of the American Educational Establishment" [*SR*, Nov. 21].

In addition to the 55,000,000 Americans "engaged full-time in the nation's educational enterprise" you neglected to mention the several million employees whose daily activities are also related to this educational enterprise. Consider, for example, the many school secretaries, library assistants and clerks, bus drivers, cafeteria employees, administrative secretaries and assistants, maintenance personnel, payroll clerks, and many other categories of non-certified persons whose duties and endeavors are dedicated to the "educational enterprise." This service arm of the education system gives valuable assistance to teaching and administrative employees.

EDNA M. OLSON,
Vice president,
Chapter 34, California School
Employees Association.

Westminster, Calif.

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STATUS SEEKING IN ACADEME

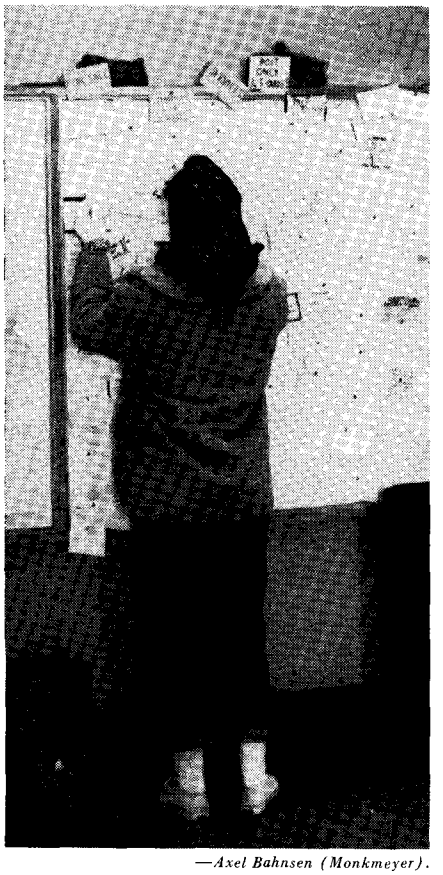
By DAVID BOROFF, *Associate Professor of English at New York University and a distinguished interpreter of the U.S. college scene.*

IN A now familiar pattern, normal schools have become teachers' colleges, teachers' colleges have upgraded themselves into liberal arts colleges, liberal arts colleges have been promoted to universities, and universities—with no place to go—have soared into the empyrean as multiversities. In this process of jubilant escalation, the word precedes the deed. Schools assume the mantle without the inner reality—the academic equivalent of buy-now-pay-later. But there comes the time when the name and reality must be congruent; otherwise chaos is come again. Founder's Day celebrations come and go, but an academic community must live with its daytime resources and nighttime conscience. Unless the academic currency is to be seriously depreciated, there must be a closing of the gap between pretension and achievement.

To be sure, there are educational statesmen aplenty to chart the road to academic probity. The yardsticks are drearily familiar: Ph.D. rate, library resources, faculty salaries, and student board scores, publications, and the academic pork barrel we call contract research. These, at the very least, are crudely measurable. My interest is in something far more imponderable—the intellectual tone of an institution, its *Geist*, what is left after the brick and mortar and salary increases have all been taken into account. A rich, "successful" college may lack intellectual vivacity; a poor one may have it.

In the process of academic upgrading there is a factor at work that one might call, without too much malice, the lower middle-class syndrome. Institutions of higher learning, after all, are not strikingly different from families. They have a father (the president or chancellor), the tyrannical Big Brother (the dean), and lots of helpless children. Families like to get up in the world; they want to be accepted. And the family "on the make" has been the target of satire from Jane Austen to William Whyte, Jr. Colleges and universities, we like to think, transcend the vulgarities and vanities of ordinary people, but they rarely do.

Essentially, the lower middle-class syndrome is characterized by an intense



—*Axel Bahnsen (Monkmeyer).*

"There is a direct correlation between the intellectual vitality of a school and the bravura of its bulletin board."

desire for respectability and by a pervasive insecurity. In higher education, this is relatively new, for colleges used to be aristocratic preserves where there was a broad margin of freedom, and nobody was worried about his Dun & Bradstreet rating. (The mischief-making of the old-time college student makes the current generation seem like a race of prudent Organization Men, their eyes peeled for the corporation recruiter. Indeed, that is why Fort Lauderdale exists: to drain off the energies dammed up by the new gentility of college towns.) With the democratization of higher education, that broad margin of freedom has shrunk. I am here applying to higher education what de Tocqueville perceived a long time ago about all of American life.

Let me demonstrate how this applies to recruiting faculty. I have observed that it is the marginal school—the newly constituted university that has not yet won the esteem of its peers—that is likely to trumpet for all to hear its high Ph.D. rate. If this is the way to achieve academic respectability, then we have it. Interestingly enough, it is the leaders of the academic procession who are often cavalier about the Ph.D. or, to put it more precisely, who can accommodate non-Ph.D.'s in their ranks. Novelist Saul Bellow, for example, is on the graduate faculty of the University of Chicago in the Committee of Social Thought. How many liberal arts colleges, only recently redeemed from the equivocal status of a teachers' college, would risk a man of that sort with all he implies of disruptive challenge and creative insurgency? At the University of California, Eric Hoffer, the self-educated stevedore, is in residence on campus and has become a charismatic figure there. How many teachers' colleges would hire him? In back of the rigidity about the Ph.D. is the professionalization of American life—a tendency that can hardly be arrested. But that is precisely the point: the aristocrat still cherishes the gifted amateur: the lower middle-class *arriviste* is afraid of him.

The new liberal arts college or the recently emerged university can hardly compete with the mighty potentates—with imperial Harvard and marauding Stanford and brazen California—for the best academic talent. But neither should such a school settle for threadbare Ph.D.'s, the poor relations of their discipline. With a little imagination, the newly emerged school can build a faculty that can make up in color and excitement what it may lack in conventional academic kudos.

The lower middle-class syndrome also expresses itself in the selection and care of students. Board scores are paramount—why take a chance with the academically disheveled? But even more significant are the personnel policies of such schools. For here the dominant motivation is to stay out of trouble, to maintain a nice, proper, unoffending student body, to be on good terms with the community—in other words, the Department of Student Personnel is an annex of the public relations office. Anything that deflects the upward lunge is anathema. Gentility suffuses everything like a gentle fog.

The personnel technician is likely to have a clearly defined idea of what students should be like. It is a concept which all too often mirrors his own self-image: prudent, hard-working, am-

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bitious, snugly tucked away within some capacious fold of the middle class. Obviously, this has little to do with the surging, mercurial energies of youth.

Alas, so many of the professionals in higher education are of lower middle-class origin, this writer among them. (Higher education—indeed, all education—has been one of the expanding frontiers of our time which attract upward mobile elements.) Isn't it unreasonable to demand of them an aristocratic urbanity and ease and tolerance? It is possible to argue that one should be as faithful to one's origins as to the ideals of higher education. Most of us are, in fact, trapped in middle-class respectability, and it would be unnatural to be anything else. But if I may be a meliorist for a moment, there are ways of dealing with middle-class panic.

ONE must first recognize that college is not a finishing school, that it traffics with more urgent matters than initiation into the middle class. One must understand, too, that there can be no real intellectual life without risks, that at the heart of intellectual and artistic inquiry is subversive dynamite. (What other than a great howling negation do modern writers like Genet and Ionesco affirm?)

When I visit a college, one of the first groups I ferret out is the bohemians—not only because as marginal people they can provide insights into the majority community but also because they are a kind of antiestablishment establishment, dissidents in residence. As such they fulfil a valuable educational function—so valuable, in fact, that their recruitment should be part of the admissions program of every institution. If they don't come, go out and find them. (I submit for your consideration that the civil rights movement, which successfully buried student apathy, was powered largely by bohemians.) The educational value of bohemians is a notion that most admissions officers will assent to in theory and violate in practice. In their blatant contempt for conventional values bohemians can be threatening.

As a corollary, I deplore the stranglehold that Greek-letter societies have in some institutions. There is often a natural alliance between college administrators and fraternity men. The more modest the class origin of the administrator the more he may secretly yearn for the negligent ease and middle-class security of gilded fraternity youth. (It is a mistake to think only of faculty serving as models for youth; sometimes it is the other way around.) The healthiest campus situation is not one in which fraternities do not exist but rather one in which they are vigorously challenged by a sturdy and vital independent group. As a besieged minority, fraternities can be a wholesome force on campus; in full command of the campus, fraternities are dangerous and ultimately stultifying.

There is another hegemony that colleges on the move should try to break up—the tyranny of the young. Anyone who taught when the G.I. Bill was at flood tide knows how thoroughly it spoiled him for the callow and the uncaring. Still I have learned from a good number of older students that even in this brave new world of continuing education they must run a fearsome gauntlet of probing questions, raised eyebrows, and discreet skepticism. The extension division mentality dies hard.

The lower middle-class syndrome manifests itself, then, in a predilection for the well-groomed, the well-tried, and the safe. Despite all the recent fervor about salvaging the culturally deprived, working-class students tend to make teachers and administrators uneasy. The latter often deny the working-class student his identity and try to recast him in the image of the middle class. At a college, which will remain nameless, the dean of student activities zealously tried to turn all of the young women into Vassar girls, though their background was urban not suburban, working class not middle class. When social activities were scheduled, the dean exhibited an unseemly eagerness for them to order tea, not coffee, to betoken their upward mobility. Alas, it was all in vain. The girls, inured by long evenings over coffee in local luncheonettes, were immune to the dean's blandishments.

Any college in earnest about upgrading itself should have lots of out-of-state students and as many foreign students as the international traffic will bear. In some state universities, foreign students tend to be concentrated in the graduate schools where they do the least good to the college community. And even when foreign students exist in large numbers on a campus, they tend to be ignored or shunted into their own segregated preserves. Enveloped by official good will, they become invisible men befriended only by the bohemians, who, in reaching out to foreign students, only intensify their own alienation from the mainstream of campus life.

I wonder if I might draw from my own techniques in appraising colleges to suggest some "informal" indices of institutional excellence. A few of these things may seem absurdly homely, mere domestic bric-a-brac of the college community, but they are far more important than one might think. I have witnessed a direct correlation between the intellectual vitality of a school and the bravura of its bulletin boards. Harvard, Swarthmore, St. John's in Maryland, and Bennington provided some of the most entertaining and revealing of bulletin board *graffiti*. (Bulletin boards, after all, are the latrine scribblings of the literate.) At the other end of the spectrum, at a school grievously afflicted with lower middle-class anxiety, all bulletin board notices have to be cleared with a prissy office of student activities determined to civilize the barbarians. What does one do—schedule a course in bulletin board writing? Hardly. The sense of play, the social passions, the sheer idiosyncratic energy that turn up on a bulletin board are an expression of a school's ethos.

The bookstore is another cultural index. I have observed some terrifying displays of philistinism and intellectual torpor in some bookstores. At a small college I had occasion to visit, the bookstore was a kind of general store in which books were tucked away behind Bermuda shorts and long woolen stockings. And there wasn't a single magazine above the level of *Life* and *Time*. And let me make a plea right now for the enormous educative value of magazines. We miss an unequaled opportunity when we fail to involve our students in magazine reading at college. It is a national scandal that with millions of college graduates the general magazines of the consciously intellectual class—*Partisan Review*, *The American Scholar*, *Commentary* and *Commonweal*, *The Nation* and *The New Republic*, the university quarterlies—have a pitifully small circulation.

The browsing room in the library is another sensitive area. Here again the self-image of the institution is reflected. In a newly converted state university in the Southwest, I visited a browsing room that didn't venture beyond *The Collected Works of Robert Louis Stevenson* that some good soul had donated, and back issues of *Good Housekeeping*. How seriously can one take this institution's protestations of academic virtue?

No dean worth his stipend can afford to be indifferent to student hangouts—especially those that dispense coffee—for that is where the serious talk takes place. My bias, is, obviously, toward urbane, light-handed administration, but here a little social engineering is in order. The vital schools have meeting places where students—and faculty—can repair for coffee and conversation. One shrewdly administered college in the South combines its snack bar with its paperback bookstore—a conspicuously happy marriage! The most justly celebrated hangout in academia is the University of Wisconsin's Rathskeller ("The Rat"), where beer has corrupted no one, and where political debates flourish at any hour, class lines crisscross (freshman girls meet *real* graduate students), and professors sit in earnest conference with students over cups of coffee.

Another index of cultural health is the

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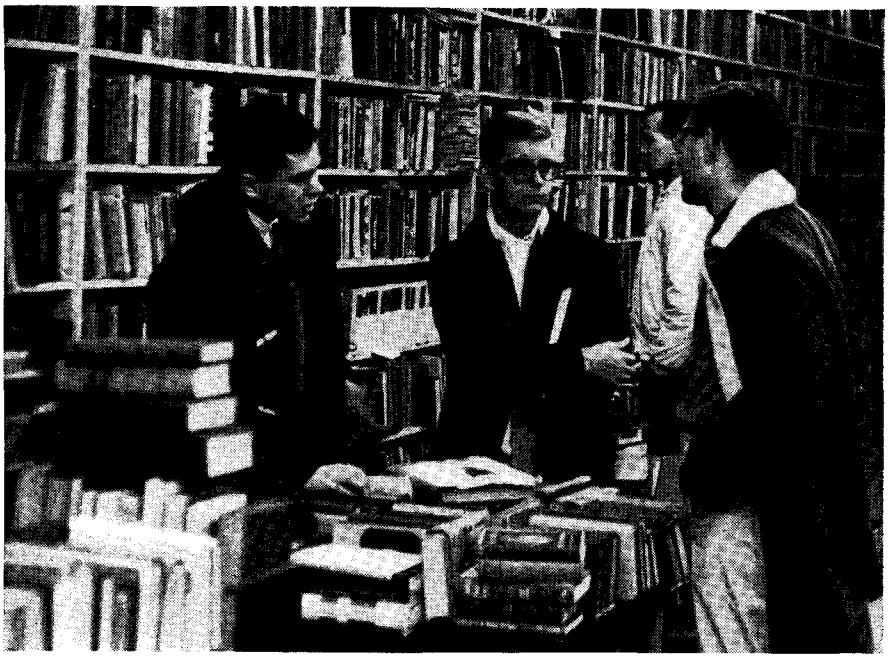
student newspaper. Here again the itch for respectability among administrators can prove the undoing of an independent student press. I am amazed and appalled at the curious myopia among some college administrators—as if some schoolboy japery in print had serious consequences! The best schools are those in which the student press is untrammeled, where, in fact, interference is simply unthinkable, the ultimate impiety. At Harvard, Wisconsin, Michigan, Swarthmore, the student newspaper is not only an organ of information but a soapbox, a circus, an arena for the whimsical and sportive. Administrators afflicted with status problems are prone to overreact to such tomfoolery, but it obviously has its place.

To be sure, one can't "organize" an effervescent bulletin board, a spirited hangout, or an irreverent student newspaper. One can only create a climate which enables these to flourish. What can the conscientious administrator do to create this climate?

First, he must be vigilant about too much Big Brotherism. I recognize that I am proposing that he liquidate himself—at least in part—but his primary loyalty is to his institution, not to his profession. George Stern, a University of Syracuse psychologist, has discovered that the schools where the intellectual life is valued most are also the least bureaucratized. Administrators these days are something of an easy target, and I shall foreswear my own guild loyalty as a professor by not joining in the lynching-bee. But it seems to me that a kind of academic Goldwaterism is in order here: when in doubt curb the centralized administrative power. If students are to be intellectually autonomous, they must witness autonomy at work.

On the other hand, the alert administrator will make exertions where they really matter. A current vogue which strikes me as being exceedingly worthwhile is that of bringing speakers to campus. This is one of those fringe activities which rarely show up in graduate record scores and almost never win an unrestricted Ford Foundation grant. But it provides an opportunity for the chance encounter with a seminal mind, which, after all, is what education is all about. Northwestern University, whose students chronically bemoan their middle-class blandness, runs an annual intellectual pow-wow which combines efficiency and zest. With logistical virtuosity, they fly leading intellectuals into Evanston from all over the country, put them on stage, and make them define themselves for a few hours. The atmosphere for the three-day fracas is not unlike a football weekend with tickets at a premium, post-mortem parties, and endless talk, talk, talk.



—Cron (Monkmeyer).

"The bookstore is another index of a college's cultural health."

For the school on its way up, there must be genuine support for faculty holding unfashionable views. I have been impressed by the fact that Notre Dame was quick to hire Samuel Schapiro, a victim of an academic purge in another Midwestern institution. Catholic colleges, now vigorously on the upgrade, have learned their lesson. Dr. Schapiro's politics are less the concern of Notre Dame than the kind of ferment he can provide on campus.

Recruitment of a faculty for the school on the move should be governed by the principle of diversity. The liveliest faculty is a balanced one in which there are built-in polarities—some conventional researchers, a few consultant types getting rich fast, a clutch of dedicated teachers full of resentment toward the foundation hounds, and some visiting professors from non-academic milieux (government, industry, trade unions, and journalism—even the military). And a college that cannot tolerate a social barbarian with a first-class mind is still lost in the mists of the genteel tradition. In truth, choosing faculty with a view toward their social acceptability is a survival from the old days when colleges were genteel preserves, isolated from the turmoil of the outside world. This no longer makes sense at a time when colleges not only are no longer separated from the great world, they *are* the great world.

It should be clear what is my goal for the culturally aspiring college. It is nothing less than a tumultuous diversity in which there is a kind of built-in dialogue. I make this plea for diversity because its claims in our ever-shrinking universe are more exigent all the time. College should provide a stirring exercise in pluralism, not because the student will meet it later on, but precisely because he won't. The melancholy truth about our lives is that we tend to be ghettoized in our own professional middle-class enclaves. For most of us, our internationale is that of the discipline. Yet the tangle of ethnicity and nationalism and cultural variation Out There is one we can ignore only at great peril. College is the only chance—the last chance—for most students to apprehend variety and diversity, and to make this apprehension interfuse their attitudes throughout life.

—Hays (Monkmeyer).

"Any college in earnest about upgrading itself should have as many foreign students as international traffic will bear."

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CAN THE PUBLIC SCHOOL FOSTER CREATIVITY?

By RICHARD J. MUELLER, *Professor of Education, Northern Illinois University in De Kalb.*

CURRENT educational research is focusing on various student types —the gifted child, the dropout, the low achiever. One type, however, the *creative* child, is emerging today as the most highly sought-after product of the educative process. Although potentially capable of making a unique contribution to society, he is also quite likely to be a gifted and troublesome *enfant terrible.*

This fact points up a formidable paradox in current research on creativity in the classroom: studies of the creative process stress the view that truly creative minds are invariably free minds—free to make choices and hold convictions in the face of society's restraints. Yet the public schools are a myriad of controls and forces that necessarily restrict the learner to culturally prescribed and approved learning tasks. Research on creativity in the classroom has not yet confronted this issue. What emerges instead is an interesting piece of educational doublethink.

Traditionally, creativity has been the distinguishing characteristic of artists, writers, poets, musicians, and occasionally a particularly gifted embezzler or safecracker. By classical standards the artist was considered to be endowed with the "divine spark"—a highly unique, almost mystical quality that set him apart from the common man. More often than not, this attribute has landed him in a lot of trouble. Accounts of artists, writers, and scientists indicate their willingness to "make the great leap" into the nether region of profound insight and awareness, a region perceived by the common man with uncertainty and fear. For that willingness to depart from the conventional wisdom and give free rein to the intuitive powers, the creative man has often had to pay the price of loneliness, obscurity, and sometimes a life shortened by persecution and want.

This perception of the creative process is generally consistent with contemporary descriptions made by educational psychologists. One writer states that "the creative-intellectual students reveal a growing trust in the reality of their own perceptions and an unwillingness to accept authority and authoritarian statements without critical examination. Furthermore, these creative students often disagree with classmates and teachers and are willing to agree with those who hold unpopular ideas—if those ideas make sense." In a recent review of current research, another authority points out that "creativity is sometimes contrasted to conformity and is defined as the contribution of original ideas, a different point of view, or a new way of looking at problems; whereas conformity is defined as doing what is expected without disturbing or causing trouble for others." Undoubtedly the dominant theme here is the close relationship of the creative process with freedom.

Educational psychologists are apparently ecstatic over the potential outcomes of increased creativity in the classroom. One rather rhapsodic utterance admonishes teachers to "never forget that the very life and function of creativity is to go courageously into the darkness of the unknown . . . . [Furthermore] being a minority of one is tremendously uncomfortable and more than most people can tolerate. . . . Thus, creativity takes great courage."

If courage is rated highly by psychologists as fundamental to creative be-

"Any real enhancement of creativity in young people is directly related to the intellectual and emotional freedom extended to the classroom."

—Henry Monroe (FPG).

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havior, it is not so viewed by teachers themselves. According to a recent study made by the National Education Association, 1,000 teachers were asked to indicate the degree to which they believed certain characteristics in students were to be encouraged or discouraged. In the list of sixty-two characteristics, courage ranked thirtieth. At the top of the list was "consideration for others." Although a commendable trait in itself, a concern for others is not a necessary part of the creative process.

Descriptions of creativity in students point out the likelihood of a "sponsor" who provides understanding and support. This is usually a teacher. According to one study, "regardless of his own views, the sponsor encourages and supports the other in expressing and testing his ideas and in thinking through things for himself." In contrast, however, research findings characterize the typical public school teacher as having strong needs for succorance and abasement, as well as wanting to "nurture" students. (This is especially true of elementary teachers.)

These qualities are useful in fostering wholesome learning in the classroom, but it is difficult to see how a teacher who does not have a strong characteristic of independence and "courage of convictions" can wholeheartedly accept—and stimulate—this behavior in children.

From this welter of conflicting conditions for creativity in the classroom we might draw one of the following conclusions: Possibly without consciously intending to do so, educational psychologists are attaching the label of "creativity" to what has always been the kind of high-level, divergent learning process that good teachers strive to bring about but that may not necessarily be creative thinking. Or, putting it another way, perhaps the behavior hasn't changed—only its description. Less facetiously, the only other conclusion to be drawn is that any real enhancement of creativity in young people must by its very nature be directly related to the degree of intellectual and emotional freedom that teachers, administrators, and the public are willing to extend to the classroom. Considering the realities of public schools today, there is little evidence of, and possibly some valid objection to, this free environment for creativity.

In fact, the discouraging aspect of this whole business of creativity in the public school classroom is its inevitable conflict with the ways by which young minds are guided to intellectual maturity. Certainly the ultimate goal of the educative process is the release of whatever potential creativity an individual possesses. This means greater and greater increments of free expression of thought and behavior through the early, formative years. In a sense, the learner must relinquish his freedom in order to gain the ultimate freedom—escape from the limitations of his previously fettered and superstitious mind.

—*Henry Monroe (FPG).*

"The public schools are a myriad of controls and forces that necessarily restrict the learner to culturally prescribed and approved learning tasks."

Yet the natural limitations of today's classrooms cause these aims to be implemented in ways that are conventional, bounded, harmless, and quite often artificial. Students are allowed to perform "creatively," *i.e.*, act as individuals as long as this is clearly within the discernible and socially acceptable guidelines of the teacher's syllabus. In a sense, this means creativity in clay forms that can be displayed in any school trophy case without offending, suggesting, disrupting, or disturbing.

Real creativity, however, is independent, original thinking, and this could result in such things as strikes or boycotts against teachers or administrators; embarrassing questions concerning sex, the free enterprise system, race, and other controversial issues; or any number of creative questions or explorations that might disrupt the security and complacency of adults. (Significantly, creative students in high school often score rather high on a number of traits classified by most psychologists as "abnormal." How this is to be reconciled with the rather euphoric claims of authorities on creativity is not very clear.) Creativity in its fullest and richest sense has negative as well as positive overtones. The creative process by itself is unimportant; its resultant effects are what give it worth. Any judgment of the value of a creative process must necessarily be made on the outcomes, and this is a judgment made by society. If the outcomes are judged *prior* to the creative act, we are no longer encouraging meaningful creativity in the classroom, but rather a form of prescribed, structured learning activity.

It is interesting to note the close similarity of many of the current studies on creativity when compared with the enthusiastic outpourings of educational writers during the 1930's, the heyday of the so-called progressive education movement. Then, the dominant cry was for greater freedom in the classroom and away with the rigid, college-preparatory curriculum for all students. Undoubtedly the progressive educators provided a fresh and vitalizing influence on education, but this movement has long since been interred. If educators today reveal a reluctance to talk about greater freedom in the classroom, the reason may be that this is too likely to evoke painful reminders of the era of the progressive education movement on the part of the public. Whereas many educators have a private fondness for much of what progressive education stood for, any public allusion to such views is subject to immediate denunciation. In fact, a greater degree of freedom in the classroom is perhaps what educators would like to see; the current interest in the behavior called "creativity" may be a way of getting in by the back door.

But whether or not educators will succeed in fostering meaningful creativity in the classroom, their strong interest in this issue will remain indicative of a similar development in the world outside the classroom. Madison Avenue writers and others have been quick to note the public's positive reaction to the word "creative." The term is used again and again by the image-builders in the advertising world. Women's magazines discuss "creative cookery" and ways to raise children "creatively." Business circles acclaim the "creative salesman." Even politics has tapped the vote-getting possibilities of creativity. A Republican Congressman from Wisconsin calls himself a "creative conservative"—whatever that means. (I have a rather wistful memory of my old minister, who firmly

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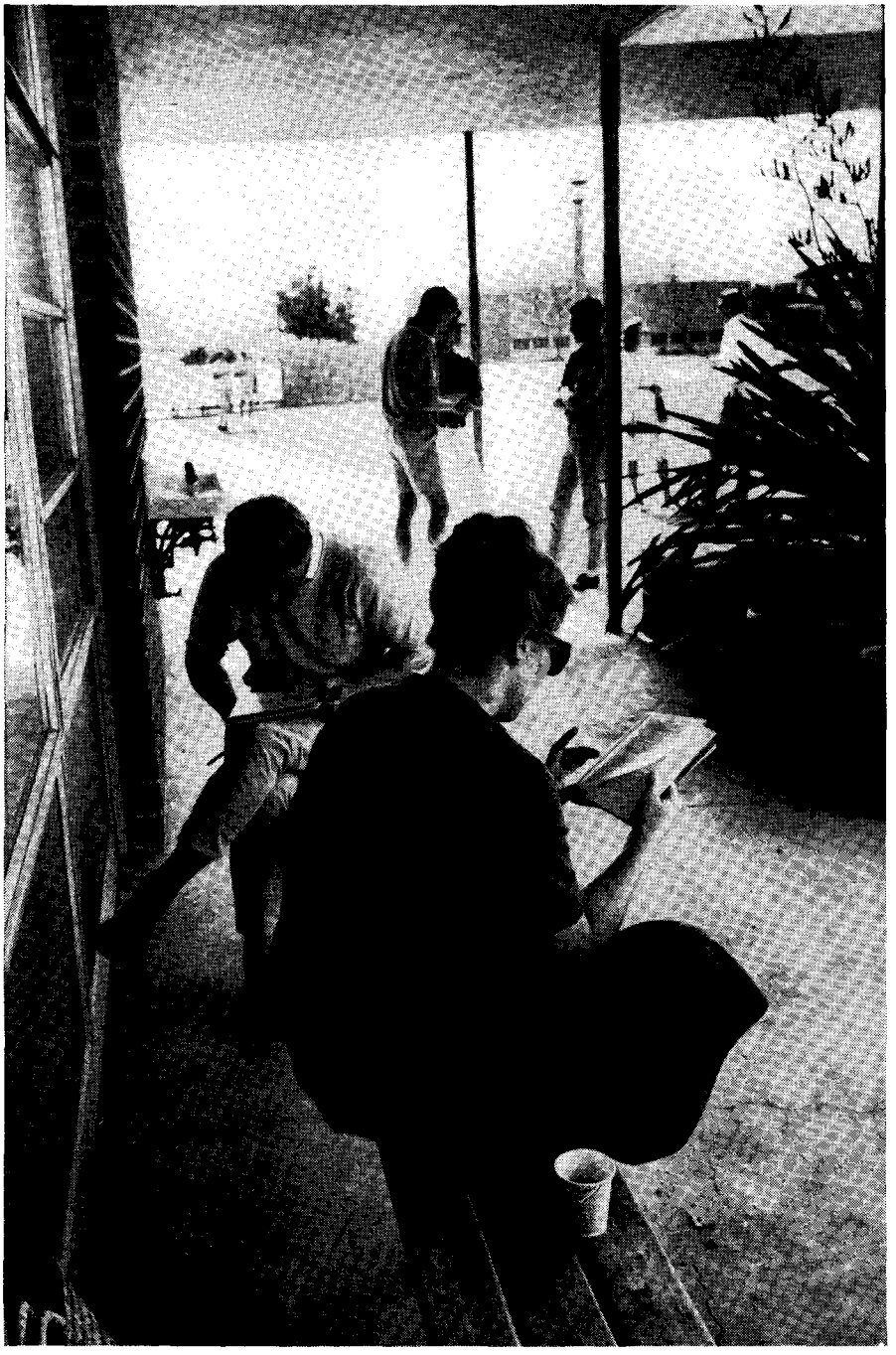
THE BURGEONING COMMUNITY COLLEGE

1. Higher Education for All?

By FRANK P. MERLO, *Associate Director, Division of Field Studies and Research, Graduate School of Education, Rutgers the State University, and Associate Professor of Education, Montclair State College, N. J.*



—*George Zimbel.*

"One of the most characteristic features of the community college is the fact that the campus has no residence facilities. It is truly a commuter school."

THE two-year college, long scorned stepchild of higher education, appears to be coming into its own. With new colleges opening this fall in ten states, enrollment this past September passed the million mark. California, the leader in the field, now enrolls eighty-four of every 100 freshmen and sophomores in the state in public two-year colleges. Second-place Florida now has junior college education within commuting reach of 70 per cent of the population, with its twenty-nine two-year colleges. About twenty-five new two-year colleges are opening every fall, with the rate of growth expected to increase.

Such a phenomenon can't be ignored but it does raise some questions. Is it just a fad? And, more important, is it really higher education?

The questions are easier to formulate than are the answers. First, it is necessary to define what we're talking about because two-year colleges differ from each other as much as they differ from their four-year brethren.

The private two-year colleges enroll about 10 per cent of all junior college students and are found principally in the eastern and southern states. Some of them are as expensive as Harvard and nearly as hard to get into. About 40 per cent of them are not coeducational and include thirty-nine women's institutions, most of which are trying hard to lose their identity as "finishing schools." The private two-year colleges, often church-related, put their major emphasis on academic education for their residential students.

The public two-year colleges (there are now about 500 of them) are a kettle of fish, rather than just one species. In over forty of the states, they are university extension centers, offering the first two years of a regular four-year baccalaureate program. Technical institutes are another matter and not even counted in the total, though many of their programs are two years in duration. The balance are institutions offering two-year programs, sometimes operated by the local board of education, sometimes by the state's higher education branch, sometimes by separate two-year college boards. They may be academically ori-

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ented or may be designed to serve adults as well as young people not going on to senior colleges.

The trend is toward what is coming to be known as the community college, which enrolls academic students heading for the four-year colleges in their junior year, vocational-technical students learning to be dental hygienists, data processors, or technicians, and adults wanting to upgrade their skills or simply take a few courses for their own enjoyment.

Like the public high schools, the community college student body is a diverse one. There are students of all abilities, all aspirations, and all ages. (The median age in some of them is closer to eighty than eighteen.) This diversity makes it next to impossible to generalize.

However, there are some characteristics of the two-year community college that set it apart from four-year colleges and give indications of its distinctive purpose.

One of the most characteristic features of the community college is the fact that the campus has no residence facilities. It is truly a commuter school, and by enabling its students to live at home, it helps cut the cost of a college education. Most students work full or part-time to finance their education or to save for further education. The community the college serves may be a municipality, a county, or any practical combination of these divisions of local government.

By putting the possibility of college within financial and geographical reach of students, the two-year community college is making higher education something that, for the first time, every high school graduate can consider. In a Florida county, for instance, the percentage of high school graduates beginning college rose from 7 per cent to 52 per cent in ten years following the opening of the community college. And a study of the impact of junior colleges, conducted by the Center for the Study of Higher Education in Berkeley, California, found that, "The communities in which the highest percentage of high school graduates entered college were those in which junior colleges were located."

Another characteristic of the community college is the stress placed on guidance and counseling. This is so, not only because of the traditional advantages to be gained from a close teacher-pupil relationship, but also because there is special need for guidance at that level. For many students, this is the first time they have given serious thought to their goals in life. Many must decide whether the two years spent in the community college will be the termination of their formal schooling or preparation for further study.

Because guidance is so important a function of the community college, many schools have established a policy on the size of the student body. The pattern in many states is to build another campus when full-time enrollment approaches 5,000.

A third characteristic of the community college is its liberal policy of admission. The typical community college admits any applicant who is a resident and a high school graduate. Because its students have such a wide range of abilities, it is difficult to maintain rigid scholastic standards. The fact that most two-year college students hold full or part-time jobs also makes the quest for academic excellence difficult.

The college-transfer or university-parallel curriculum offered by the community college is very similar and sometimes identical to that of the traditional four-year college. It is usually a two-year liberal arts program leading to the Associate of Arts degree. It may be terminal or students may go on to four-year colleges and graduate schools. Historically, more than half of all students who complete this curriculum have continued their education.

THE drop-out rate for students who have transferred to four-year colleges from community colleges is higher than for students who started in the four-year school. One of the chief reasons for this higher drop-out rate is failure to adjust to new situations and surroundings. Another major factor is that more transfer students come from lower socioeconomic groups. As a result, they usually have less family motivation and more limited financial resources to encourage and enable them to finish college. Transfer students who do manage to adjust to their new surroundings often do as well as or better than their classmates who began their education at the four-year college.

To prevent transfer students dropping out, programs of greater articulation between two- and four-year colleges have been started and more means of financial assistance from the federal and state governments have been made available. The effectiveness of such programs has been borne out by follow-up studies made in California. Recently, one reported that 97 per cent of two-year college students who had transferred to the several campuses of the state university had stayed to graduate.

Career-training in the vocational-technical curricula includes courses for nurses, legal secretaries, draftsmen, auto mechanics, medical technicians, dental hygienists, electronics technicians, data processors, salesmen, and hundreds of other fields, many of which were ushered in by cybernated technology. Such careers do not require four-year baccalaureate programs, and the fact that they are being offered in the two-year college helps to free the four-year college from responsibility for this kind of training.

Several community colleges in Michigan report that as many as 85 per cent of their recent technical and vocational graduates have found employment in positions which did not exist fifteen years ago. And by 1975, at the latest, it is estimated that about one-half of the labor force will be employed in managerial, semi-professional, technical, and sales positions. Academic preparation for most of these positions will require education beyond high school but not the baccalaureate degree. The two-year college, then, is the logical institution to train this half of the labor force and it is expected that most of this manpower will be trained by the community colleges.

Industry, often unable to fill technical positions, also benefits from the community college's technical program. Without a satisfactory source of trained technical people to fill technical positions, industries have been forced to use professional people to fill technical positions, a practice that is wasteful of time, money, and experience. Since the community college is locally oriented and more aware of the needs of local industry, it can respond to these needs more quickly than a school which serves a large area. Most comprehensive community colleges assign a staff member to work with local industry to see that the types of training needed by industry are offered by the school.

—George Zimbel.

"Most comprehensive community colleges assign a staff member to work with local industry to see that the types of training needed are offered."

Most community college two-year technical programs offer courses in English, mathematics, science, and the humanities to give the student a broad academic base. Unlike specific vocational and technical skills, many of these learnings can be transferred and provide a theoretical foundation on which to

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learn entirely new technical skills. The narrow concept of job training, although essential to fill a specific position at a definite point in time, does limit the scope of the trainee's opportunities in the future. In an economy where occupations can become obsolete overnight, wider preparation in the liberal arts and sciences is necessary to enable individuals to fit into the new occupations that are being created.

Yet, despite the present and future importance of technical training, two-year colleges, taken as a whole, have not given proper attention to the occupational phase of their purpose. A probable cause is the high cost of building and equipping technical facilities. The President's Committee for Scientists and Engineers reported that we are graduating fewer than one-sixth the number of highly-skilled science and engineering technicians needed. Less than a quarter of all two-year college students are enrolled in organized occupational curricula because there are large gaps in the types of occupational programs available. The five states of California, Michigan, New York, Pennsylvania, and Illinois account for 20 per cent of all students enrolled in technical programs.

If the United States is to keep abreast of the demands, both economic and social, as well as the developments resulting from increasing and accelerating technological change, provision must be made to offer more technical, health, and business programs. It is expected that the Higher Education Facilities Act of 1963, which provides over $50.6 million a year for two-year colleges, will help community colleges to construct, rehabilitate, or improve the more expensive technical facilities.

Another large segment of the two-year college clientele is the high school graduate group looking for more general education on the collegiate level. Many of these are girls, who are planning to marry soon, but who would like to equip themselves as intelligent and informed citizens. They would never consider going away from home to a four-year college but they are willing to take advantage of the two-year academic education right in their own back yards. Some of these, of course, get a taste of higher education and go on for more.

But it is in the continuing education programs that the community college is, perhaps, most truly a *community* institution. The community college has been called "the people's institution" and, through the variety of courses offered in the continuing education program, it proves that it has something to offer to all the people, whatever their age, ability, or interest. The program is designed

(*Continued on page 65*)

2. Is It Really Higher Education?

By BERT SCHWARTZ, *former Community College Public Relations Director and now a television news publicist.*

WHEN we remember that one student in every four began his program of higher education last year in a two-year college, and that an estimated 80 per cent of all college-bound high school graduates will enroll in such institutions by 1970, it seems high time that this system be critically evaluated.

It is, of course, the community college that is growing and multiplying with such abandon. This institution should not be confused with other two-year colleges such as the private junior college, the two-year church-related institution, or the independent junior college. It is the publicly controlled community college that is expected to enroll an increasing proportion of the nation's college students in the years ahead and therefore merits our concern.

There are many who agree with the Commission on Goals for Higher Education in the South and the case it presented for the community college:

"Each state," the commission recommended, "should develop a strong system of community colleges. These non-residential institutions, generally located in urban areas, can serve a variety of functions for which four-year colleges are not required. Among these . . . vocational and technical programs, guidance and counseling services, and specific programs to meet community needs."

And Edmund J. Gleazer, Jr., executive director of the American Association of Junior Colleges, also spoke for many others when he said, "The public community college is one of the finest expressions of democracy in action, for it extends the privilege of college education to all who can benefit by the experience."

These sentiments are pretty generally shared by every state that has jumped on the community college bandwagon. But such benign optimism brings a sour response from many others, among them Robert Hutchins. Commenting on the report of the President's Commission on Higher Education, which strongly recommended the establishment of community colleges to meet the growing demand for higher education, he said:

"It is confused, confusing, and contradictory. It has something for everybody. It is generous, ignoble, bold, timid, naïve, and optimistic. It is filled with the spirit of universal brotherhood and the sense of American superiority.

"It has great faith in money. It has great faith in courses. It is antihumanistic and antiintellectual. It is confident that vices can be turned into virtues by making them larger. Its heart is in the right place; its head does not work very well."

WE may well ask, therefore, how realistic the goals are for these colleges, whether they are achieving their objectives, whether they are primarily concerned with terminal two-year curriculums, what progress they have made toward sending students on to four-year colleges, how much concern they have for the liberal arts, and how they answer the charge that they are failing to meet manpower needs.

Not all of these questions can be isolated and studied as separate entities. Some must be approached as compounded ills—or imagined ills—of the whole generic structure. Others cannot always be answered by studying surveys by educators, whether they are reporting from within or from the periphery.

But one key objective seems univer-

—*George Zimbel.*

"In the final analysis, the need for education beyond high school is hardly debatable."

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sal. As Leland L. Medsker points out in *The Junior College: Progress and Prospect*, "the majority of them claim to be comprehensive junior colleges; they stress lower division work for students who expect to transfer to higher institutions, and in addition offer programs for those who do not plan to transfer."

This problem of the terminal student vis-a-vis the transfer potential is a baffler. It has given community colleges more headaches than any other. Inherent in the conflict of ideas are interlocked problems of curriculum planning, teaching methodology, the enigma of open-door admissions as opposed to rising standards of selectivity, and the positioning of liberal arts programs.

Examining the catalogues of the twenty-eight public community colleges in the New York State system, one finds that by the most recent report all but four offer courses in the liberal arts and sciences. Faculties are generally agreed that, since two years of liberal arts, leading to the degree of Associate in Arts, provide only a fragmented education, further study in a four-year college is almost mandatory. Therefore, the liberal arts curriculum is, *per se*, a transfer curriculum.

On the surface, the number of liberal arts programs made available would seem encouraging. But there is a hidden joker in this pack. Closer scrutiny of courses offered in New York and other states reveals something less than passionate devotion to the humanities. At Dutchess County Community College in Poughkeepsie, for example, fifteen courses of study are offered (according to the State University's 1964 winter summary bulletin) and the liberal arts, as presented, figure no more prominently than any of the fourteen trade school curriculums. An analogy might be describing one's family as "two dogs, three cats, a parakeet, and my father."

In community colleges that do not offer liberal arts, a feeble compromise is attempted under the apologetic label, "general studies." At Mohawk Valley Community College, for instance, English has been smuggled into the curriculum under the pseudonym of "communications." However, there has been a furtive move to call the course by its right name this year, in the hope that nobody, including local industry, will expose this audacity. Of a total of about fifty faculty members, the college thus far has been able to spare six or seven instructors to teach this watered-down version of the liberal arts.

But there are many who are not alarmed by this educational oddment. Among them are responsible and reputable educators who believe that public community colleges best fulfil their function when they elevate terminal, vocational programs to parity with transfer courses, thus satisfying the demand for technicians, photographers, insurance adjusters, nurses, and many other members of useful trades and professions. Since one of the original goals is to orient education to the needs of local business and industry, it is hardly surprising that management spokesmen strongly favor vocational programs over educational pursuits that do not promise to supply them with a fluid labor force.

But there is another side to the sticky terminal *vs.* transfer controversy. Only last May community colleges were belabored by the influential American Council on Education in a 184-page study of post-high school vocational and technical education. The report called

—*George Zimbel.*

"One of the original goals is to orient education to the needs of local business and industry."

for immediate steps to assure an adequate supply of manpower below the bachelor's level.

Dr. Grant Venn, author of the study, said: "A major difficulty in achieving this goal is the prestige of the baccalaureate degree *vis-a-vis* vocational or technical competence. Even the junior colleges have succumbed to academic status-seeking in neglect of technical training. Two-year colleges must make vocational and technical education a major part of their mission."

But Dr. Venn apparently failed to take into consideration an enlightening bit of information found by the community colleges, notably in California and New York. When liberal arts are introduced into the curriculums they could become, in a remarkably short time, the dominant programs if the student demand were satisfied.

This happens so consistently that the college in Mohawk Valley, which has been concentrating on the technologies since its founding in 1946, anticipates that within two years after it offers a liberal arts program, if it ever does, the demand for the new courses could outnumber all the others in enrollment. This is the firm opinion of the college's "general studies" faculty, which, however, is not nearly so sanguine about the college administration's eagerness to meet such an increased demand.

San Jose College in California had the same experience. As Burton R. Clark, of the Center for the Study of Higher Education, University of California, has written: ". . . the vocational-technical program . . . has been far outstripped by the four-year college transfer programs, although originally these were erroneously believed to be only a minor part of our total operation."

Thus, it would appear that Dr. Venn's lecture was directed to the wrong audience. It is not the community college's prerogative to determine curricular selections. This is, and is intended to be, according to state edict in California, governed by student preferences. As the director of San Jose admitted, the predominance of the transfer operation (largely a student preference for the liberal arts) "had to be recognized as a fact of life." The students' desires determined, in other words, that San Jose was to become a place where unselected students could be screened for transfer to four-year colleges.

It must be immediately apparent that still another major problem steams out of the transfer *vs.* terminal cauldron. What about large numbers of students who declare on matriculation for transfer programs, but who demonstrate low or marginal ability? Should the open-door admissions policy be retained, adhering to the standard admissions credo, "high school graduation, eighteen years of age, and ability to profit by instruction," or should the colleges become more selective?

Here we descend into a valley of confusion. Lacking sharply defined objectives, the chaos and uncertainty even among administrators and faculty of the same college transmits itself to students, to high school counsellors, and to candidates for admission.

Chairmen of strong departments with impressive transfer histories clamor for higher and higher admissions requirements to further enhance their prestige. Heads of weaker departments oppose higher standards which threaten to further deplete their fading enrollment figures.

Another annoying contradiction is the different attitudes taken in community colleges toward the soaring rate of attrition. Some regard this lightly, others deplore it vigorously.

Medsker reports that a California survey showed a 66 per cent loss between the first and second year in colleges in that state, suggesting that the

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loss by the end of the second year might be in the 75 to 80 per cent range. Nationally, about one-third of the number of entering junior-college students graduate.

Once more, the community colleges suffer because of the lack of clearly defined objectives. If the public community college's function is to provide low-achievement high school graduates with an opportunity to prove their qualifications for college level education, then a high dropout rate is not alarming. As admissions officers frequently proclaim, "We have to admit them, but we don't have to keep them."

But presidents, deans, and heads of departments sometimes find the party line decreed by the state at variance with their own status goals. Student failures and decimated classes in mid-year tell a cheerless story in their personal archives. Much of the chaos and indecision charged against community colleges is caused by just this kind of abrasive relationship between state education authorities and college staffs which detour around state directives.

To bring their dissident presidents and faculties back into line, harsh reprimands are frequently found to be necessary. A recent example was a memorandum issued by the Board of Regents to those who control the community colleges in New York State.

Reiterating its original stand on community college goals made in 1957, this year's Regents' memorandum warned that "there remains considerable lack of acceptance and understanding of the comprehensive community college and its role in New York's system of post-high school education. The lack of acceptance and understanding exists not only in large sectors of the general public but among professional educators as well.

"Evidence . . . includes the efforts and actions of administrations and faculties of some community colleges in the state to emulate four-year college programs and methods of operation. Local community pressures . . . are also in evidence."

Speaking gently, as if to wayward children, the memorandum reminds them that: "The over-riding purpose of comprehensive community colleges is to extend educational opportunity at the immediate post-high school level by keeping costs to the students low, by bringing the colleges closer geographically to their homes, and by offering broad and flexible programs of study."

This may be taken as a rebuke to such community colleges as Mohawk Valley, which (1) "recommend" a high school average of 80 or better for some curriculums, thus catering to high achievement candidates who might better be guided toward four-year colleges, (2) concentrate heavily on the top achievers, even in this group, to enhance their transfer percentages, (3) help weaken the "neighborhood college" objective by building enrollments of more than 50 per cent from distant parts of the state, (4) build dormitories to house these arrivals, and (5) defy the "low student cost" goal by operating their bookstores as a profit-making enterprise, charging prices for books and supplies that few students can afford.

California's unabashed open-door admissions policy and its frank dedication to training programs primarily vocation-oriented draws caustic criticism from many community college people in the East.

But, whatever their faults and shortcomings, the California public community colleges seem to know where they're going. They seem, more than most, to be consistent in their statements of goals, and experience little resistence in the implementation of them. Too, they offer liberal arts programs throughout the system and list enrollment in this sector that exceeds that of other curriculums, according to the latest figures in *American Junior Colleges*.

In their approach to the transfer problem, Californians are realistic and pragmatic, as well as resourceful, apparently well aware of the calculated risks. A guiding light in this direction is a state study revealing that while 66 per cent of their entrants state that they expect to transfer later to four-year colleges, only about a third of these actually do transfer.

Recognizing that the problem is not whether to admit or reject students who declare for transfer programs, but to find out as soon as possible which students are transfer material, California has adopted a "cooling out" system. The declared transfer student (more often than not in the liberal arts) is admitted to transfer programs, but he encounters counselling and testing that invite him, if he has over-aspired, to consider alternatives.

The student can be let down gradually in what Burton R. Clark calls a "process of gentle stalling." The open-door admissions policy remains undisturbed, and the converted terminal students continue to study in vocational curriculums. Since they probably would have been early dropouts had they battled through to four-year colleges, the community college, in this case, has satisfied one of its prime responsibilities. Driven by socio-economic motivations, his own aspirations, and his parents' status-seeking, the student whose abilities do not match his aspirations is helped to find his niche.

California is also a step ahead of most other states in the formulation of legal structures for its junior college system. It is the only state to have enacted specific laws to establish junior colleges (although Georgia has proposed similar action as an amendment to its constitution). Other states have merely authorized their legislatures to provide for community colleges.

There are two predominant patterns of institutional organization. One assigns control to the unified district, wherein the same board of trustees is responsible for the junior college and the lower public schools. The other invests control in newly formed junior college districts. It may be significant that three states subscribing to the unified district pattern—California, Florida and Washington—are among the most successful in their operation of colleges at this level.

The advantages are worth noting. Under the unified system, trustees are selected from the ranks of educators who may be presumed to have had creditable backgrounds in public school education. In the California system, boards of trustees, usually of five members, are elected by the voters of the district for four-year terms.

In New York, where junior college districts have been created, control is authorized and vested in boards of trustees of nine men, four of whom are named by the governor and five by county boards of supervisors, mayors, or county executives.

Obviously, academic freedom from political interference is difficult to maintain under such a system. Any hope of acquiring trustees familiar with the management of higher education depends on happy coincidence, since the trustees are political appointees.

County supervisors, particularly in depressed areas, as well as political bosses, are in raptures of delight when they find community colleges appearing on their preserves. One college president told the writer, "The politicians recognized immediately that a ripe plum had been dropped in their laps. They spent days in my office, first pleading, then cajoling, then promising rich rewards if I would do things their way."

He didn't elucidate, but one faculty veteran explained that "their way" implied well-paying jobs for the party faithful as instructors, secretaries, and stenographers, clerical employees, maintenance men, building contractors, and suppliers of goods and services. The politicos were not without a persuasive weapon. In New York the counties provide one-third of the operating cost per student.

But what could turn out to be a calamitous error, is refusal to recognize the root cause of the breakdown in our educational system that spawned the community college complex. Conscientious

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Edmund J. Gleazer, Jr.

Spokesman for the Two-Year College

By GLORIA DAPPER, *free-lance writer and author of the recent book "Public Relations in Education."*

WHEN Edmund J. Gleazer, Jr., was a student at Harvard's Graduate School of Education back in 1951, he applied for a part-time selling job in a local store. His application blank asked for former experience, and he naturally filled in "college president." Despite some raised eyebrows, he got the job.

Today, as executive director of the American Association of Junior Colleges, he still causes an occasional raised eyebrow, but that doesn't deter him. The two-year college, he believes, is based on the idea that everybody deserves a chance, and he is working full-time to see that every American youth gets a fair educational shake.

"I've been doing missionary work all my life, always with minority groups of one kind or another," he said recently in his Washington office. He doesn't look like a missionary. He looks more like a handsome young corporation executive, which is one of the few things he hasn't been.

He went to Iowa for college, to Graceland, an institution with an enrollment of about 300 at that time that attracted students from all over the world. He graduated in 1936 and left Graceland until 1946, when he returned as its president at the age of twenty-nine.

Meanwhile, he collected an A.B. at the University of California at Los Angeles and a Master's in Education at Temple University. His main interest was sociology, with emphasis on community organization. The cooperative farm movement captured his imagination and he went to a North Carolina co-op in Scuppernong, a 10,000-acre experimental farm near Dismal Swamp, to study the movement as the basis for his master's thesis.

As an ordained minister at the age of twenty-one, he went to Philadelphia to work on youth activities and, later, to be pastor of a church in the mill district. Still with the church, he returned in 1943 to Iowa, where things were beginning to happen in the cooperative field. It was after three years' work as president of the Southern Iowa district, where the church was experimenting in cooperative agricultural organizations such as cooperative creameries, cooperative lockers, and soil conservation, that Gleazer was asked to become president of Graceland. There he celebrated his thirtieth and fortieth birthdays. The college wanted him to get his doctorate and made it possible for him to go to any college he chose. In looking around, he heard about great changes happening in the Harvard Graduate School of Education, where a young man named Francis Keppel had just been appointed dean. Gleazer took up residence there in 1951-52 and wrote his dissertation on social power.

EVEN before Gleazer went back to Graceland, he had become interested in the future of the two-year college in this country. Together with other presidents of junior colleges (Graceland was then a two-year college), he had been meeting in an organization called the American Association of Junior Colleges, which was becoming increasingly concerned about public perceptions of the two-year college.

There was lack of understanding and even acceptance of this young institution. Yet, to realize their full potential, these institutions needed to be treated on a par with other colleges and universities in terms of national recognition and support. Someone was needed to tell the story of the two-year college in a person-to-person way.

Gleazer and his wife, Charlene, were abroad in 1956 when a cable arrived asking him to serve one year in the national association as a kind of junior college ambassador of good will. He took the one-year assignment in December, 1956, became executive director in 1957, and has been on the job as spokesman for the two-year college ever since.

Gleazer believes the good community college has to have an identity of its own. "The community college has its most productive development not when it is conceived of as the first two years of the baccalaureate program, nor when seen as grades thirteen and fourteen, but as an institution in its own right—a new kind of college, standing between the high school and the university, offering broad programs of experience of value in and of themselves, neither post-high school as such nor pre-college as such," he says.

He would also like to see every state doing much more planning for higher education in the way that California has planned. "Each state and region," he says, "should be concerned about statewide and possibly regionwide systems of higher education, involving not only the community college but also four-year colleges and universities, both public and private." He doesn't believe community colleges should try to be universities, nor should universities engage in programs more suitable to community colleges. "Integration of the various educational units into the respective parts and agreement of appropriate functions is not too much to expect of American education," he declares.

And he would like to see a great deal more experimentation in the two-year colleges. "We should be taking the colleges into industrial plants, not waiting for the workers to come to us when they're out of a job. We should be preparing them for new occupations when technology outruns their present skills." He would also like to see the two-year college geared more to the needs of the students than to a fixed time schedule, with full utilization of summer sessions, variation in student load, independent study, programed instruction, cooperative programs, changing requirements for various occupations – all used to break down the walls of specified time units for study.

Helping the two-year colleges do all that and more, and helping the public understand the opportunities available in the two-year colleges keep Ed Gleazer on the road much of the time, taking him away from his Bethesda, Maryland, home. His four children, ranging in age from fourteen to twenty-one, are now accustomed to their father being out on the circuit preaching the gospel of the two-year college. He thrives on it and won't rest until everybody's got the word that this is still the land of opportunity.

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UNREALITIES IN TEACHER EDUCATION

—Hays (Monkmeyer).

"Student teachers often get their training with motivated children who have already been started in their learning by an effective teacher."

By I. N. BERLIN, *Department of Psychiatry, University of California, who, as psychiatric consultant to the San Francisco Schools, has had extended experience with the problems faced by teachers.*

SOCIETY today has built into it many problems that affect the child and the teacher—problems for which most teacher-training institutions have not prepared their students. As a result, many new teachers enter the classroom with unrealistic expectations of themselves, of their students, of parents, and of their communities.

From almost fifteen years of work as a psychiatric consultant to several school systems, I have come to the conclusion that most teachers are being trained to teach children from stable homes, children who tend to stay in the same school district for most of their lives, and children whose parents' aspirations for them are similar to those which professors of education probably have for their own children. But too often these are not the kind of children teachers find in modern urban classrooms.

Students of child development and child psychopathology report a growing number of children with inadequate nurturing in the vital formative years of infancy and early childhood. Both psychotic disorders and severe character disorders appear to be increasing in early childhood. Antisocial, aggressive, hostile behavior seems to appear more frequently during the early years, and antisocial adolescents also appear to be multiplying. The ties between parent and child seem to be more fragile at all ages.

All of these trends are reflected in the plaint of educators that never in the experience of old-timers have so many children been defiant and indifferent to every effort to engage them in the pleasures of learning. And the problems of racial segregation have brought into sharp focus the Negro child's special learning problems that result from economic and cultural deprivation.

I have, of course, encountered some teachers who have been trained to work with the children of our highly mobile, dissatisfied, and often educationally disinterested population. I've been very interested to find the best of these teachers have had special work in teaching emotionally disturbed, retarded, or handicapped children, which has seemed to prepare them more adequately for the "normal" classroom of today.

Some six years ago I was moved to write a paper entitled "Teachers' Self-Expectations: How Realistic Are They?" I wrote it out of my growing concern that, despite increased psychological awareness of professors, administrators, and teachers, there was a general belief that teachers must suppress their own feelings of upset, discouragement, and anger about difficult classroom situations and should always present a facade of loving calm, at great emotional cost. It became clear to me then that the first and most prevalent expectation teachers have of themselves is that they must love all of their charges and that if they are good and effective teachers their students will all love them. This self-expectation often comes into being in a curious way. Most teachers of education and many teachers of child development and child psychology describe children as eager little angels waiting with open mouths to drink in gratefully the knowledge that their teachers have ready to pour into them. Recurrent emphasis that the most useful, powerful tool in the teacher's armamentarium is the teacher's undying love for his delightful and eager pupils makes it appear that the same tool is equally effective with children who are sullen, indifferent, and angry.

These teachers have been done a disservice by their teachers and supervisors. Eager, loving, adoring children may be found in the schools today, but unfortunately they are increasingly rare. Mutual love of teacher and pupils is even rarer in our overcrowded classrooms with ever-larger numbers of disturbed children. As one teacher said to me, "I had my practice teaching in heaven where what my professors taught me seemed to be true. In a small upperclass school with a secure, experienced master teacher, teaching and learning seemed so easy, just like breathing. No one prepared me for this hell of forty-three third-graders from families with marginal incomes—kids who were already so bitter and indifferent to any efforts to help them learn that I felt like a miserable failure from the beginning. I just didn't know where to take hold."

The reality is that it is impossible for many teachers to love thirty-five to forty-five students, many of whom are behavior problems. This is especially true if they have been helped to believe by their supervisors and professors that to feel anger, frustration, and hopelessness makes them "bad" teachers. The expression of such feelings to others, especially to one's students, is even worse. Recently, a teacher who had been criticized for her poor curriculum planning said, with tears streaming from her eyes, "What curriculum? Most of these fourth-graders haven't even learned to read, and I'm just a policeman."

Unrealistic teacher education often stems from the fact that many professors and supervisors have been so far away from the classroom experience themselves for so long that they are applying educational principles to a hypothetical and often nonexistent child and classroom. Moreover, to ensure the student teacher a good experience, the practice teaching often occurs in a fairly ideal school under strong teachers, so that the student teacher practices on motivated children who have already been

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well started in their learning by an effective teacher. Under these conditions, there are few classroom problems, and these seem to center around the curriculum: what to teach and how best to stimulate the class. Rarely are student teachers helped to learn how to keep their heads above water and to survive in the atmosphere of educational chaos so current in our classrooms. A fine young teacher said in one of our conferences, "We should have had courses in police science and judo, since I spend most of my day trying to keep order and to stop fights." When, under these circumstances, teachers feel they have no one and nowhere to express their feelings of frustration and anger, their tensions increase and it becomes more likely that when the teacher does explode in the classroom, it will be triggered off by events that don't merit such violently expressed feelings and will not be helpful to the students. As a consultant, I've tried to help these teachers recognize that the prompt expression of their annoyance and anger toward a disruptive child, coupled with some personal attention to help him begin to do some school work, may begin to settle such a child down, whereas an exasperated or sweet reminder to Johnny to sit down, without any follow-through or help to him to begin his schoolwork, is like water off a duck's back. I've also emphasized that direct expression and sharing of one's feelings with sympathetic colleagues is important as a safety valve and is good preventive mental health.

To return to the problems in teacher education, I think it would be unfair to say that teachers of education are simply ignorant of the problems and difficulties current in our schools. As I have understood it in talking with some of them, they are primarily reluctant to abandon the thesis which they have held so long —that love conquers all. Some professors of education appear not to understand that these disturbed and disturbing children have learned early, from their parents, that the child's needs are not felt to be important, and that the children therefore look with suspicion at any offer of help from an adult.

On one occasion I described in some detail to a professor of education a very vivid learning experience for me. I observed a teacher of delinquent adolescents return day after day to helping a hulking, sullen, hostile, loud-mouthed delinquent boy learn the fundamentals of addition and subtraction. Despite threat of physical violence, sullen negativism, feigned illness, and emergency trips to the toilet by the youth, the teacher spent a designated twenty minutes with him. Thus, he slowly convinced the youngster that he felt the boy could learn, that he could teach him, and that this kid was important to him. I can recall now with the same spine-tingling excitement, the day when this boy got the first real glimmering of understanding of arithmetic, as his veiled eyes began to glow with pleasure. This occurred after weeks of persistent effort. Toughness, not sweet offers of love from the teacher, seemed to do the trick. This teacher, in discussions about this boy and his stubborn refusal to learn, many times expressed feelings of anger and even hatred because the youngster was frustrating his best efforts. As you read of these events, I am sure you recognize the kind of love that was there—love which has as its focus the well-being of someone else, such as the parent whose love is revealed by the time he is willing to spend with his children to help them acquire the fun of learning and subsequently the pleasure of effective living as a useful citizen.

My clinical concern is for teachers who are taught that to express human feelings about their work is shameful. The cost to them in terms of depleted energy and the effect on their mental health, expressed in feeling constantly tired or in psychosomatic headaches, backaches, ulcers, arthritis, and similar ways is great.

I have already indicated the unreal expectations that teachers have of their students; that is, that they be alert, eager and hungry for learning, that they be inquiring, exploring, and curious children, expectantly awaiting their teacher's help and stimulation. Teachers have also been taught to expect that their students will have acquired the necessary self-discipline required for these tasks. This expectation is fulfilled in only a small number of children in our schools today, and they are treasured by their teachers. It seems to me rather important that student teachers know and be taught the facts about their current students and the sociocultural factors which breed them, so that they may better understand them in preparation for learning what it takes to teach such children.

Most new teachers are not prepared for the emotional immaturity of their pupils. They are not helped to deal with the child who seems unable to learn to read even by junior high school. They are not helped to understand that hyperactivity, truculence, indifference, and withdrawal may all be expressions of disordered parent-child relationships. Unless one is informed about such behavior, it is difficult to recognize it as a call for help and often a desperately expressed hope that some adult will provide the persistent concern that his parents, for various reasons, were unable to give.

When teachers begin to see and understand the child's constant testing behavior as an effort, often, to determine whether such concern around the tasks related to learning can be discouraged, since he has been able to discourage most transient adult efforts to help him, only then do they understand the need for persistence and consistency of the concern expressed in efforts to help a child learn, which may then gradually reduce the behavior problems. Long experience has led teachers to realize that even when learning does begin, they can expect periodic exacerbations of disturbing behavior which seems to say, "Do you really, really mean that you care about me and want to help me learn?" The exacerbations occur with decreasing frequency and violence as the work of learning goes on.

The mental health field has added another expectation to the teacher's load, an expectation which, originally externally imposed, often becomes another self-expectation. This expectation is that each teacher, in addition to his educative functions, should also become a psychotherapist.

Teachers are now frequently told that it is their job to diagnose and treat the emotional problems of their students and often also the students' families. Thus, the educative function of the teacher becomes less important as more extraeducational demands are placed on the teacher. How teachers are to find time to carry out this function, not to speak of learning new techniques and methods which take many more years of training, is a mystery to me.

Often teachers appear amazed when I relate how long it may take us at Langley Porter Children's Service to be helpful to children and their parents. I want to emphasize that while teachers

—*Sybil Shelton (Monkmeyer).*

"Teachers are often taught to believe that love is their most powerful tool and is equally effective with all children."

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cannot hold themselves responsible for psychotherapeutic efforts, they must recognize that learning has a vital therapeutic effect on disturbed children. Seventeen years of experience at Langley Porter Neuropsychiatric Institute Inpatient Service has convinced all of our staff that the educative efforts of our skilled teachers play an important part in the recovery of even psychotic children. Beginning to learn academic material is one way of beginning to deal with the real world. The successes in the mastery of subject matter mean a great deal to a sick child's concept of himself. I would, therefore, again emphasize that the teacher expect of herself that she learn to teach as effectively and skillfully as possible and that, in teaching, she is performing an important mental health task.

And what of the teacher's expectation of her students' parents? The concept of the "good" parent is very dear to educators, and good parents are expected by teachers to be concerned and interested in their child's learning and academic progress. They are eager to receive and use the data given by the teacher to enhance the child's learning and willing to help the child with his work at home. Likewise, good parents are eager to give the teacher data to help her understand and individualize her help to the child. Good parents and the teacher form a team in the interest of the child's educational and emotional growth. Nothing could be more true where it exists. I am recurrently surprised at the dismay and anger teachers express when they find that parents often want nothing to do with their child's education. It is as if teachers did not want to believe their own senses. Many parents place the whole problem of the child, his discipline, and behavior in the teacher's lap for solution. Such parents feel very strongly that the child is now the school's problem and not theirs. Teachers have recounted with tears of anger and hurt bewilderment a parent's vituperative attack on them when they have faced the parent with the child's problems. It is small wonder that teachers are coming to be increasingly hostile and angry toward parents. It is difficult for teachers to understand that these parental attitudes are not willful and deliberate maliciousness toward the child.

Even cursory investigation reveals these parents to be angry and helpless about many aspects of their living. They usually have not been helped to learn easily or effectively in school themselves, and they feel quite frustrated at the thought of being asked to help their child learn. Many have found few satisfactions in their lives. Since their own hungers from childhood have not been satisfied, they have been unable to give

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Most Important Books On Education 1963-1964

WHEN asked to name five or six of the "most influential and significant books on education of the past two years," *SR*'s panel of distinguished educators and editors found a remarkable amount of agreement on the top selections. Their comments appear below (several panelists listed their selections without comment).

Eighteen Votes

THE EDUCATION OF AMERICAN TEACHERS. By James B. Conant, McGraw-Hill. $5. All but one of our panelists named this book, and several placed it at the top of the list. Theodore Sizer points out that the book is "significant because, written by Conant, it will be read; and significant in that it identifies clearly the power structure within education which affects teacher education." Lindley Stiles adds, "Its public acceptance as well as the consternation it has created in pedagogical circles attests to its significance." Mortimer Smith agrees, "I think there can be little doubt that this was the most influential book in education . . . The prestige of the author, plus his far-reaching recommendations for change, have made this book the focus for national debate on the question of how teachers should be educated." And Harold Howe II concludes, "The grand old man has again distilled some common sense out of a raging controversy."

Others who listed the book wanted it understood that their naming it as significant and influential did not indicate complete agreement with Conant's conclusions. Maxine Greene says, "Like most of those in teacher education . . . I have many disagreements with Conant, most particularly with respect to his treatment of philosophy. Nevertheless, it seems obvious to me that this book has influenced more people in and out of the schools (at least where their thinking and opinions are concerned) than any other." Gordon Lee calls this book, "A probing, sensitive, warm-hearted critique of contemporary teacher education, noteworthy for the general reasonableness of its proposals for reform, though not without some dubious suggestions." John H. Fischer expresses disappointment that Dr. Conant "did not really take up the most important question, which is on what the prospective teacher can most profitably spend his time in college," but adds, "The book has, however, had the effect of lifting the discussion of teacher education to a more intelligent and productive level." And Lawrence Cremin says, "There is no avoiding Conant's indictment in this volume; one can agree or disagree with his recommendations (I happen to concur in much of what he proposes), but one must take account of them."

Eleven Votes

SELF RENEWAL: THE INDIVIDUAL AND THE INNOVATIVE. By John Gardner, Harper and Row. $3.50. Although this volume is less specifically about education than the others on the list, eleven members of the panel listed it as one of the most significant books for those concerned with the schools. Harold Howe II says, "I put John Gardner on the top of this list because he provides a rational way for the individual to contend with the problems of the modern world and to do so with hope of progress. Although education has many social, vocational, and other purposes, its highest purpose is the potential it holds for the development of the individual. John Gardner tells each of us how to use education." Lawrence Cremin says, "*Self Renewal* and *Excellence* (Gardner's earlier book) constitute the most fruitful effort to reformulate progressive ideals and make them relevant to the educational situation of the 1960s." Fred Hechinger says, "At a time when the relationship between the big organization, in government, industry, or education, and the individual poses troubling and crucial questions, this quietly philosophical book ought to be helpful to anyone who is not arrogant enough to think he has all the answers." Maxine Greene, though she finds the book "a bit too Emersonian and somewhat too dilettante for my taste," says that Gardner "has said something that badly needs saying in a day when 'alientation' is becoming too much of a cliché. Perhaps I like it because he seems to be concerned with what I am concerned about: the chances of creating meanings in our highly organized society."

Ten Votes

THE USES OF THE UNIVERSITY. By Clark Kerr, Harvard University Press. $2.95. Gordon Lee calls this book "A provocative and sobering discussion of the changing nature of the modern 'multiuniversity' with uncompromising attention to some of the key problems in the philosophy and organization of contemporary higher education." Harold Howe II says that Kerr "has an uncommonly clear perspective of the changing role of the university in American society." Edward Shoben, Jr., nominates it "because of its candor, its hard won and easily worn comprehension of the complexities of a big university, and its evocative power." Lawrence Cremin says: "I'm not sure I agree

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with Kerr's conclusions, but his analysis of the forces transforming the 'federal-grant university' is masterful." And Fred Hechinger adds, "Since the giant University of California type institution is inevitably both an important pace-setting one and a matter of considerable controversy, this book seems absolutely basic in dealing with new issues in an unconventional, futuristic fashion."

Six Votes

SCHOOLS FOR THE SIXTIES. National Education Association, McGraw-Hill. Cloth, $3.95, Paperback, $2.45. This is the overview volume of the report of the NEA's Project on Instruction. None of the panelists who named it offered comments.

Five Votes

EDUCATION, MANPOWER AND ECONOMIC GROWTH. By Frederick Harbison and Charles A. Myers, McGraw-Hill. $7.50. "These authors," says John H. Fischer, "have helpfully documented facts and relationships that ought to be reflected not only in our foreign policy but in many of our domestic policies."

HUMAN BEHAVIOR. By Bernard Berelson and Gary A. Steiner, Harcourt, Brace and World. $8.95. This massive compilation of verified facts, principles, and conclusions from the behavioral sciences was recognized by several panelists as having important significance for education. Eva Grant calls it "A distinct contribution to our knowledge of human behavior."

Three Votes

ARE PAROCHIAL SCHOOLS THE ANSWER? By Mary Ryan, Holt, Rinehart and Winston. $4. Stanley Elam comments, "Because of the salience of the church-state-school issue now, I think Mary Perkins Ryan's book must rank high. It is a very clear-sighted piece of work." John Fischer says, "It may very well mark the beginning of substantial and extensive changes in the relationships between public and parochial schools."

ACCESS TO HIGHER EDUCATION. By Frank Bowles, Columbia University Press. $3. Harold Howe II says, "It is about time somebody took a world view of access to higher education, and Frank has made a unique contribution."

REALMS OF MEANING. By Philip Phenix, McGraw-Hill. $7.50. Lawrence Cremin places this book at the top of his list and says, "If taken seriously, Phenix's recommendations . . . would literally work a revolution in the schools."

SHAPING EDUCATIONAL POLICY. By James Conant, McGraw-Hill. Cloth, $3.95, Paperback, $1.95. This recent publication may not have reached all panelists at the time they made their selections. Hechinger says, "Properly read and applied, it might make both the financing of education and its quality control more successful in the future."

Two Votes

THEY SHALL NOT PASS. By Hillel Black, Morrow. $4.95.

STABILITY AND CHANGE IN HUMAN CHARACTERISTICS. By Benjamin S. Bloom, John Wiley. $7.

DEMOCRACY AND EXCELLENCE IN AMERICAN SECONDARY EDUCATION. By Harry S. Broudy, B. Othanel Smith, and Joe R. Burnett, Rand McNally. $5.

TESTING: ITS PLACE IN EDUCATION TODAY. By Henry Chauncey and John E. Dobbin, Harper and Row. $4.95.

HANDBOOK OF RESEARCH ON TEACHING. Edited by N. W. Gage, Rand McNally. $15.

COMPULSORY MIS-EDUCATION. By Paul Goodman, Horizon. $3.95.

NEW CURRICULA. Edited by Robert Heath, Harper and Row. $2.95.

ANTI-INTELLECTUALISM IN AMERICAN LIFE. By Richard Hofstadter, Alfred Knopf. $6.95.

HIGH SCHOOL ENGLISH TEXTBOOKS. By James J. Lynch and Bertrand Evans, Little Brown. $4.95.

EDUCATION IN DEPRESSED AREAS. Edited by A. Harry Passow, Bureau of Publications, Teachers College. $4.75.

IMAGINATION. By Harold Rugg, Harper and Row. $6.95.

CRISIS IN BLACK AND WHITE. By Charles Silberman, Random House. $5.95.

The selection of "Most Important Books on Education" was made by the following educators and editors:

William W. Brickman, Editor, *School and Society*, and Professor of Educational History and Comparative Education, University of Pennsylvania.

Robert N. Bush, Professor of Education, Stanford University, and Editor, *California Secondary School Journal.*

William G. Carr, Executive Secretary, National Education Association.

Lawrence A. Cremin, Frederick Barnard Professor of Education, Teachers College, Columbia University.

Themla Davis, President, Department of Classroom Teachers, National Education Association.

Stanley Elam, Editor, *Phi Delta Kappan.*

Mildred S. Fenner, Editor, *National Education Association Journal.*

Terry Ferrer, Education Editor, *New York Herald Tribune.*

John H. Fischer, President, Teachers College, Columbia University.

Eva H. Grant, Editor, *The PTA Magazine.*

Maxine Greene, Associate Professor of History and Philosophy of Education, Brooklyn College.

Fred M. Hechinger, Education Editor, *The New York Times.*

Harold Howe, II, Executive Director, The Learning Institute of North Carolina.

Gordon C. Lee, Dean, College of Education, University of Washington.

Sterling M. McMurrin, Professor of Philosophy, University of Utah.

Edward Joseph Shoben, Jr., Coordinator of College Relations, Teachers College, Columbia University, and Editor, *Teachers College Record.*

Theodore R. Sizer, Dean, Graduate School of Education, Harvard University.

Mortimer Smith, Executive Director of the Council for Basic Education, and Editor, *Council for Basic Education Bulletin.*

Lindley J. Stiles, Dean, School of Education, The University of Wisconsin.

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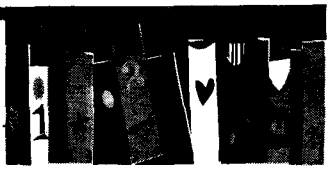
the Editor's Bookshelf



BETWEEN thirty and forty books on education are reviewed in *SR*'s Education Supplement each year and many more are given brief notices. We try to select those of greatest potential value and interest to our readers but, as the year draws to a close, we are aware that many books deserving critical attention have been overlooked or squeezed out by the inevitable limitations on our space. Some of these appear below.

Big School, Small School, *by Roger G. Barker and Paul V. Gump (Stanford University Press,* 250 *pp.,* $6.75), is the report of a psychological and sociological study of the influence of high school size on the behavior and experience of students. The authors, who are professors of psychology at the University of Kansas, made detailed investigations of Kansas high schools ranging in enrollment from thirty-five students to more than 2,000. (It should be noted that even the largest schools in this study would not be large by big-city standards.) They did not study differences in academic learning—rather they directed their attention to extracurricular activities and to the students' participation in the total educational enterprise.

They found that a much larger proportion of the students in the smaller schools participate in such non-class activities as dramatics, student government, journalism, and musical activities, and that when schools are consolidated there is a loss of individual participation. They concede that the larger schools offer greater opportunities for specialization but conclude that if versatility of experience is preferred over opportunity for specialization a smaller school is better than a larger one.

The authors' conclusions run directly counter to the prevailing emphasis of the educational establishment (and of Conant) on school consolidation. "What seems to happen is that as schools get larger . . . more of the students are less needed; they become superfluous, redundant. . . . The data of this research and our own educational values tell us that a school should be sufficiently small that all of its students are needed for its enterprises."

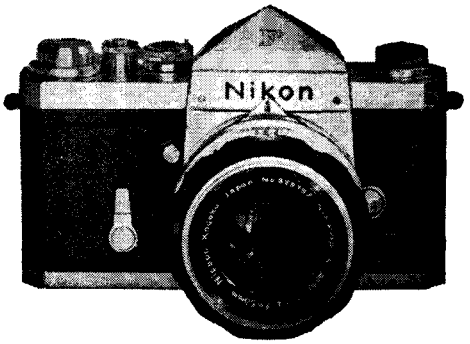
Proponents of big schools—who are convinced that a small school must be a bad school—will protest that Barker and Gump have neglected to give sufficient attention to differences in academic achievement in schools of different size. It is probably true that larger schools attract and hold better teachers (because they pay better salaries) and certainly true that they can offer a wider variety of academic and vocational courses. Still it can hardly be denied that when a school becomes so large that many of its students have no opportunity to participate in any activity other than classroom work there is a substantial loss to many individuals. The ideal size for educational institution is yet to be determined but, with growing population pressures, we have more to fear from schools that are too large than from schools that are too small.

Education and the Idea of Mankind, *edited by Robert Ulich (Harcourt, Brace & World,* 280 *pp.* $6.95), is a collection of essays built around a single theme: That the unity of mankind offers a proper basis for liberal education. Though it suffers from the inevitable discontinuities of a book written by ten authors who have only brief association with one another, this is a book to weigh and ponder because it presents the thoughts of men of first-rate intellect who are grappling with the most fundamental of all educational problems—the problems of goals.

In his introduction Ulich offers his own view of educational goals: "We would like to make educators as well as laymen aware of the fact that all the great teachers of mankind aimed at something more profound than mere instruction, acquisition of knowledge, usefulness, and efficiency. Rather, they believed that education, through widening man's intellectual horizon, should at the same time lead him deeper into his own self, and this not merely for the purpose of developing his individuality—which, when leading to isolation, may even lead to catastrophe—but for the purpose of helping him discover the unity of his own striving with the strivings, hopes, and ideals, and also the loneliness, the sins, sufferings, and the aggressive tendencies of all mankind."

Educational Testing for the Millions, *by Gene R. Hawes (McGraw-Hill,* 290 *pp.* $6.50), is a comprehensive volume for parents who want to know more about the many tests—of intelligence, aptitude, achievement, vocational interest, and personality—that guide their children's educational destinies.

Choice of newsmen, explorers, sportsmen, and seasoned travelers everywhere. Nikon F automatic 35mm reflex.



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Hawes, who is a former editor of the College Entrance Examination Board, knows his subject, is careful with his facts, writes clearly, and is free of bias. His book, though written for parents, includes much of the information provided by standard textbooks on testing for teachers and will be useful to teachers whose knowledge of testing has been outdated by changes that have occurred since they graduated from college.

White Teacher in a Black School, *by Robert Kendall (Devin-Adair, 241 pp. $4.95),* is a partially fictionalized account of the author's experience as a teacher in a Los Angeles version of *Blackboard Jungle.* Kendall, who approached his job with youthful enthusiasm and a compassionate desire to treat children of all social and racial backgrounds fairly, experienced profound cultural shock when he confronted the realities of teaching in a school in which violence was the common pattern, middle-class social patterns were unknown, and teachers were looked upon as natural enemies. While his story includes little that is new to an informed social-psychologist or social worker, it does contribute additional evidence that educational programs appropriate to middle-class communities are not effective in chaotic communities such as are found in some large-city slums. The problems presented in this book will not be solved by formal education alone because the causes lie deep within the community.

The Tyranny of Schooling, *by Lewis Anthony Dexter (Basic Books, 182 pp. $4.50),* is another in the long list of books by angry men who have discovered that our system of education is all wrong. The clue to Mr. Dexter's thesis presumably may be found in his subtitle—"An Inquiry into the Problem of 'Stupidity'." It seems that the author started out to write a book about why morons (whom he calls "the high grade retarded") are regarded with contempt and mistreated by our society and ended up writing a book about the general consequences of schooling. The main consequence, in Mr. Dexter's opinion, is that the schools contribute to stupidity instead of alleviating it.

The reader of this vigorous polemic finds it difficult to pin down just what it is about today's educational program that Mr. Dexter is objecting to, or what he would have us do about it. He says, "This book is designed to raise questions rather than to answer them." This is fair enough but the questions he raises are not new—they are ones that educators have been wrestling with for half a century. Other authors have stated them more clearly and presented them in better perspective. Now the time as come for at least some tentative answers.

—PAUL WOODRING.

Education as Foreign Policy

The Fourth Dimension of Foreign Policy: Educational and Cultural Affairs, *by Philip H. Coombs (Harper and Row, 151 pages, $2.95 cloth, $1.45 paperback), stresses the importance of educational and cultural affairs in our foreign policy and urges increased activity in this area. The reviewer is Professor of Educational History and Comparative Education at the University of Pennsylvania and is editor of "School and Society."*

By WILLIAM W. BRICKMAN

THE IDEA that diplomacy is not exclusively political and economic is by no means new. Several significant writings attest to the awareness of the role of culture and education as components of foreign policy. To mention but a few: Ruth McMurry and Muna Lee wrote a comprehensive and competent historical account of *The Cultural Approach: Another Way in International Relations* (1947); Charles A. H. Thomson prepared a detailed analysis of *Overseas Information Services of the United States* (1948); Lewis Allbee completed in 1948 a thoroughly documented Ph.D. dissertation at Yale University on *Education as an Implement of U.S. Foreign Policy (1938-1948);* the House of Representatives issued a descriptive survey of *Government Programs in International Education* (1959); Columbia University's American Assembly sponsored a symposium on *Cultural Affairs and Foreign Relations* (1963); and Charles A. Thomson and Walter H. C. Laves exhaustively examined government documents for their up-to-date study of *Cultural Relations and U.S. Foreign Policy* (1963).

Clearly, then, there is no lack of reliable literature, primary or otherwise, on the role of educational and cultural exchange in the formation of foreign policy. So why is another book necessary at this time? At first glance, one is inclined to wonder whether Philip H. Coombs's new book, *The Fourth Dimension of Foreign Policy: Educational and Cultural Affairs,* has anything new to offer. However, as one reads he becomes convinced that, interspersed with the old and familiar facts there are reports of personal experiences and observations, as well as flashes of insight, that are enlightening. If a cliché might be permitted, the book represents a "contribution" toward the understanding of the current situation in international cultural and educational relations.

Dr. Coombs is well-equipped for the task of analyzing and evaluating the foreign policy of the United States and selected other countries in the light of educational and cultural needs and values. His background includes service as professor of economics at Amherst College, program director for education at the Ford Foundation, educational consultant to foreign countries, and chairman of American delegations at international cultural conferences. At the present time, he is the first director of the International Institute for Educational Planning in Paris. But it is as former Assistant Secretary of State for Educational and Cultural Affairs in the U.S. Department of State that Coombs is at his best in his new little book.

Foreign policy, according to the author, is "what government does about our foreign relations in conscious pursuit of our national security, welfare, and specific goals with respect to individual countries (*e.g.,* Cuba), or to groups of countries (*e.g.,* the NATO members or the Communist bloc), or to the whole world." Coombs's underlying thesis is that the military, economic, and political areas of foreign policy must be supplemented by a vigorous cultural-educational component, the hitherto "underdeveloped area of U.S. foreign policy." He argues that, despite "substantial" activity on the part of the U.S. government in promoting international educational relations, "our national effort is indeed quite inadequate, both in quality and in quantity, and disorganized to the point of being chaotic." The book sketches the recent development of such governmental activities as the Fulbright and the Smith-Mundt Acts, as well as of other exchange programs, public and private.

There is also a comparative dimension in that the author describes, more or less briefly, the foreign cultural-educational programs of France, the United Kingdom, Germany, and the USSR. "As to absolute size, the over-all American effort, including private activities, is undoubtedly larger than that of any other nation; but relative to national resources and foreign commitments and obligations, our public activity in this field is smaller that that of the Soviet Union or France, and perhaps smaller even than

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that of Germany and the United Kingdom." If the European governments consider cultural exchange more seriously than does the U.S. as an element of foreign policy, they are generally more nationalistic and less international and universal than the Americans are.

The most valuable part of the book, to this writer, is the critical comment on the administration of the exchange of students, teachers, and cultural groups. Sometimes the criticism is indirect, at other times implicit, as in the comment on the reciprocity clause in the U. S.-USSR exchange agreement—"a team for a team, a Benny Goodman for a Leningrad Orchestra, and a travel restriction for a travel restriction." But Coombs does not stop with his criticisms, virtually all of which are well-taken; he offers sound suggestions toward the future improvement of cultural and educational exchanges across national frontiers. For one thing, he recommends the creation within the U.S. Department of State of the post of an under-secretary to guide and coordinate all the international activities of the government in culture, education, and science. This under-secretary would administer "a semi-independent U.S. International Education Agency (or Foundation)," which would synthesize the best elements of the State Department's Bureau of Educational and Cultural Affairs, the U.S. Information Agency, and the Agency for International Development.

Coombs is as optimistic about future progress as he is of the recent past. "I have no doubt that eventually—if the world can hold together—the educational component [of foreign policy] will take its place along the well-established ones. . . . The real problem is how to speed up the advance, for the sooner it happens the sooner we can all sleep easily."

For the government official, for the general reader who is concerned with international relations, Coombs is offering a well-developed, clearly written, rational analysis and critique of U. S. policy in the international sector of cultural and educational activity. For the growing number of students and scholars in international educational relations, the book is useful but not useful enough. There are some generalizations *sans* evidence, repetitious passages, and familiar content of an elementary nature. The criticisms of programs and organizations are welcome indeed, but some specific appreciations of the results of international exchanges would have made for better balance. One misses even casual attention to cultural relations with such English-speaking areas as Canada, Australia, and New Zealand.

The historical framework is very narrow; U. S. governmental participation in international cultural relations goes back far beyond 1938, "when the U.S. government . . . took the decision to enter the field, which from the earliest colonial days had been left almost exclusively in private hands." Dr. Coombs seems to have overlooked the Congressional remission in 1908 of a part of the Boxer Indemnity for the education of Chinese students in American universities, the information activities of the U. S. Bureau of Education from 1868 onward, and other international cultural-educational activities by the U. S. and the state governments.

Dr. Coombs describes his book as "only tentative and incomplete, a point of departure for further exploration." Let us hope that he will find opportunities to deepen his study.

How Well Is History Taught?

***The Teaching of American History in High Schools**, by Maurice G. Baxter, Robert H. Ferrell, and John E. Wiltz (Indiana University Press, 160 pp., $3), reports a three-year survey in Indiana. **Books in American History**, by John E. Wiltz (Indiana University Press, 160 pp., $1), is a basic list for high schools compiled by one of the co-authors of the survey report. The reviewer, a teacher of American history for twenty-five years, is now associate editor of the education journal "Phi Delta Kappan."*

By DONALD W. ROBINSON

THIRTY years ago student boners were compiled into hilarious books. Today they trigger angry outcries. While we ask, "What has happened to the teaching of history?" we might also inquire, "What has become of our historical perspective and our sense of humor?"

Three history professors, disturbed at the ignorance displayed by students in a college history course, spent three years surveying the teaching of American history in the high schools of Indiana, aided by a grant from the Lilly Foundation. By interview and questionnaire they contacted most of the state's teachers of American history.

They found that 66 per cent had earned their bachelor's degrees in fields other than history, that 30 per cent had taken no graduate work in history, that over half had read no book on American history during the past year, and so on for 160 pages. This book, written from the viewpoint of the college history professor (which is quite different from the vantage point of the high school teacher) is essentially an objective and dispassionate attempt to discover why students come to college so poorly prepared in American history.

Though the book is an interpretive description, many readers will read it as an indictment. Some will see it as an indictment of history professors who teach so poorly that their students who go into teaching take with them no love for their subject. Some will find evidence that education courses usurp student time that would better be devoted to more history. Still others will assert that the colleges are unrealistic if they expect to increase enrollments indefinitely without a falling off in the quality of their students. But one allegation that cannot be supported by this book is that the ills of high school history teaching stem from progressive procedures. The authors are at pains to report that "the vast majority of teachers forget or reject what their professors of education taught them; they set up their courses the way several generations of their predecessors did. They may use the bulletin board for news clippings or current events, occasionally bring in a film strip, sometimes require student notebooks, and frequently assign individual oral reports; but otherwise they do very little with activities. The total effect does not resemble what one would expect to find if he took seriously the professional literature on planning a unit."

If the picture of the history teacher painted here bears little resemblance to the idealized image of the scholarly teacher of the good old days, it may be not that the quality of the teacher has deteriorated, but that we have learned to look at the facts more squarely.

One of these facts is that our nation has always been notorious for its pragmatism. We have always looked forward rather than backward and have never been noted for a scholarly interest in the past. It is little wonder then in these days of mushrooming school attendance and frantic emphasis on science, that our American history classrooms are not manned by dedicated history scholars. It is nevertheless a fact worth knowing and a condition worth trying to improve.

Evidence that Indiana is not entirely typical and that many of the shortcomings result from a preponderance of very small rural schools is suggested by the authors' findings that 62 per cent

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of the high school teachers of American history have been elementary school teachers and that only 16 per cent teach only American history.

The authors conclude that history is badly taught in our high schools, though not necessarily any worse than in former years. They believe that teachers should be exposed to more history during their undergraduate years, and still more after they begin their teaching. Despite the difficulties of finding criteria for such terms as "badly taught" and "enough history," they sometimes present a convincing case.

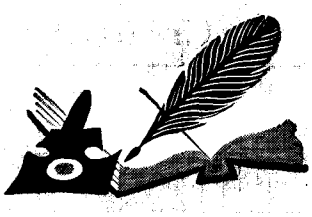
In other places they unwittingly persuade the reader that the quality of our teaching must be superior indeed. When Mr. Wiltz recommends in the companion volume, *Books in American History*, that all high school libraries include volumes that typically are not read until the graduate years, he is complimenting the programs unduly. He specifically recommends for every high school library the seven-volume Channing classic (but omits Schlesinger's *Age of Roosevelt* as too ponderous) and includes on his list such advanced scholarly writers as Parrington, Bemis, Morison, Perkins, and Rossiter, and dozens of specialized writers. This list is primarily designed for the above-average student, who is, quite naturally, the special concern of history professors. Professor Wiltz confesses that "as for the so-called retarded student, there is not much for him."

HIGH SCHOOL social studies teaching needs improving and every contribution to an understanding of its problems is welcome. Professors Baxter, Ferrell, and Wiltz have made a contribution. And they have avoided that failing so common to collegiate critics, the temptation to disparage the high school and its teachers.

Improvement must come from many directions; most of all, as the authors admit, from the historians themselves. Such forward steps as the Service Center for Teachers of History and the John Hay Fellows Program have helped a great deal. Much more must be done by colleges, by local school administrators, and by the teachers themselves.

When the history scholars offer courses geared for the teacher of history, when they offer courses at times and places convenient for the teacher who needs a course or two, but not a degree program, and when they encourage their superior students to become high school teachers, they will have made tremendous contributions to the upgrading of American history teaching. Meanwhile, we salute the three Indiana professors who have documented the need for strenuous upgrading and have offered some practical helps—including a first-class reading list.

New Books



Non-Western Studies in the Liberal Arts College. *A Report of the Commission on International Understanding. Association of American Colleges (Washington, D.C.). 362 pp. Paperback,* $3. Discusses the problems involved in incorporating a systematic study of the "non-Western" world into a liberal arts curriculum; provides information about programs already in effect; and offers guidance to colleges considering such a plan.

Vital Issues in American Education. *Edited by Alice and Lester D. Crow. Bantam Books, Matrix Edition Series.* 308 *pp. Paperback,* $1.25. A collection of articles by leading educators on key topics. Includes, after sections on basic considerations in American education and a brief historical treatment, essays on the curriculum, teacher training, school organization, vocational education, and moral and religious problems. Among the authors are John W. Gardner, Hyman G. Rickover, James B. Conant, and Jerome S. Bruner.

Programs, Teachers, and Machines. *Edited by Alfred de Grazia and David A. Sohn. Bantam Books, Matrix Edition Series.* 309 *pp. Paperback,* 95 *cents.* A group of articles by theorists, psychologists, educators, programmers, and research specialists who have been working in programmed instruction. Attempts a balanced view of the field, including a look at its historical roots, the learning theory on which it is based, and current research and development.

Revolution in Teaching: New Theory, Technology, and Curricula. *Edited by Alfred de Grazia and David A. Sohn. Bantam Books, Matrix Edition Series.* 310 *pp. Paperback,* 95 *cents.* A collection of essays on the new developments that have revolutionized the character of modern teaching by leading educators and social scientists. Includes an introduction by Jerome S. Bruner, articles by Alvin C. Eurich, Aldous Huxley, J. N. Hook, and William D. Pattison.

The Story of Education. *By Carroll Atkinson and Eugene T. Maleska. Bantam Books, Matrix Edition Series.* 527 *pp. Paperback,* $1.45. A study of the men, cultures, and major events that have shaped American education since colonial days.

Educational Systems in the United States. *By William W. Brickman. The Center For Applied Research In Education (70 Fifth Ave., New York, N.Y. 10011). 118 pp.* $3.95. Discusses the origins, purposes, and development of our several educational systems: parochial, independent, and public; recognizes the difficulties their relationships present, and examines their complementary strengths.

Management in Higher Education. *By Thad L. Hungate. Bureau of Publications, Teachers College, Columbia University.* 348 *pp.* $6.50. An analysis by a noted authority, of administration in higher education in the light of the changing nature of our institutions and society at large.

The School. *By Henry Viscardi, Jr. Paul S. Eriksson, Inc. (119 West 57th St., New York, N.Y. 10019). 237 pp.* $5. The story of the founding of a school for physically disabled children too handicapped to attend any other school. The author is a noted pioneer in the rehabilitation of the physically handicapped.

Catholic Education in America: A Documentary History. *Edited by Neil G. McCluskey, S.J. Classics in Education No. 21. Teachers College, Columbia University. 205 pp. Paperback,* $1.50. The editor takes a sympathetic but not uncritical approach to the subject. Although appreciative of the contributions of parochial schooling and aware of the reasoning behind its nineteenth-century origins, he recognizes its shortcomings and makes clear that other alternatives have been available then and are now.

The Montessori Method. *By Maria Montessori. Introduction by J. McV. Hunt. Schocken Books, Inc. (67 Park Ave., New York, N.Y. 10016). 416 pp. Cloth,* $5. *Paperback,* $1.95. Another translation of this important classic in which the author first set forth her revolutionary concepts for the education of children from the ages three to six.

Creativity in Graduate Education. *Edited by Albert B. Friedman. Claremont Graduate School and University Center (100 Harper Hall, Claremont, California). 55 pp.* No charge. Addresses by Milton S. Eisenhower, Louis T. Benezet, and Robert R. Sears at the inauguration of Dr. Benezet as president of Claremont Graduate School and University Center.

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Creativity

Continued from page 49

believed that only God can create.) Apparently the release of each individual's creativity is perceived as the answer to our era's inexorable, creeping automation of the human personality. If the schools do in fact reflect the anxieties as well as the highest aspirations of society, then we can expect to see a lot more—not less—concern for creativity and individuality in the classroom.

Considering the nebulous state of current research on creativity, it might be profitable if the problem were approached more empirically, within the context of the public schools. Today's strong pressures toward conformity make it necessary, I believe, that we begin with the assumption that the best "sponsor" of creativity is the person who has himself demonstrated this talent—*whether or not he is a fully-accredited teacher*. One who has himself published, painted, or conducted some form of independent research might add more validity to the creativity search than is characteristic of recent theoretical approaches. He should function in two ways: as a "sponsor" for small, experimental groups of students, and as a resource person for teachers and curriculum directors. In this latter role, he would in fact be a staff specialist, much like the art or reading consultant. Of course, the long-range goal of any experimentation along these lines can only be the possibility that regular teachers can generate their own means of fostering creativity within the regular instructional program. And there is no guarantee that a really creative individual could be helpful to teachers, administrators, or even students. He may be totally ineffective in a public school setting, perhaps volatile. But certainly something can be learned through interaction with one who is accepted by both staff personnel and students as being creative. In any case, he must be allowed to function nondirectively.

Finally, on the assumption that truly creative youth are intrinsically motivated, conventional forms of goals, measurement, and rewards for creative effort should be abandoned. Goals will be generated by the students themselves, perhaps as a by-product of regular classroom study; measurement will also be a *self-regulating process*; and the rewards should come in the form of public recognition—science fairs, art exhibits, forums, or literary publications. Ideally, these should occur as often as report cards.

The chief implication of this direct approach is, I believe, readily apparent. For example, in providing experimental classrooms in creative writing, school authorities must face the almost inevitable certainty that at least one student—sooner or later—will produce a paper that will raise community eyebrows. Furthermore, youth who are given the opportunity to explore the frontiers of knowledge in their field (as they see them) can hardly avoid exposure to the creativity that is functioning in the field itself—the "theatre of the absurd," current issues in biology and human reproduction, contemporary right- and left-wing debate, or the eternal controversies in modern art. Understandably, these alert youth will be quick to identify with the men who have fostered this intellectual ferment, the creative idols who are themselves the centers of controversy. Rather than fear these possibilities, school authorities must consider them as part of the price to be paid. If a program of creativity is adequately interpreted to parents and the general public, it seems reasonable to expect their support. But for administrators to inform the public that real creative thinking can take place in classrooms without paying the price of increased intellectual freedom is, in my view, a policy of appeasement.

At the present, it is implied that creativity may easily be fitted into the school curriculum without many classroom changes. Teachers apparently need only to teach "creatively," allow children to think "creatively," and wait for the "creative" outcomes. This will largely be lip service until school authorities are willing to consider other approaches to the problem. This is not meant to decry the sincerity of recent efforts by educational psychologists and professional educators, but to point out the need for an alternative, albeit an administratively complicated one. Perhaps the experience gained through interaction with creative adults from the communities at large may contribute to a clearer definition of creativity within the context of the public school classroom.

Unquestionably, those children who possess the "divine spark" deserve to be identified and encouraged, as well as tolerated. This will entail considerable risk on the part of teachers, administrators, and the public. The same "divine spark" that can create a moving, poetic expression, artistic vision, or scientific hypothesis is also quite capable of setting fire to the complacent, staid world of the adult.

Schwartz

Continued from page 54

and overworked teachers agree that the initial impetus is to be found in the weakness of our secondary school system.

Public community colleges strive mightily to create for themselves an image of uniqueness in the educational spectrum. They are unique only because too many high schools have not performed well. They came into being mainly because high schools have failed to prepare students adequately for admission into even the least competitive of our four-year colleges.

Financial problems, of course, prevent thousands of high school graduates from continuing their education. But the millions now being siphoned into community colleges might better be used to upgrade our secondary schools in many areas of the country. It will have to be done anyway, for the attrition rate even in open-door, unselective public community colleges indicates clearly that an appalling percentage of high school graduates cannot satisfy even their minimal requirements after entrance.

A good beginning toward reform would be to dissociate the community college from the universal college image. These neighborhood colleges are not colleges at all, but loosely joined series of courses. Granting that four years of high school do not suffice in our technological culture, community colleges would do better to orient themselves to high school curriculums, rather than ape four-year colleges. Well integrated instruction in the arts, sciences and technologies to form six-year high school programs would be a constructive move.

But first the control would have to be wrested from politically appointed trustees and placed, as in California, in the hands of capable, knowledgeable educators, preferably those already in the service of the public school systems.

In the final analysis, the need for education beyond high school is hardly debatable. The community college has dramatized this need. The real dropouts are our antiquated secondary school standards in too many areas that fail to encourage the quality of scholarship needed to meet our present-day college entrance requirements.

If we must reconcile ourselves to colleges scaled down to vocational training camps, at least we might remember Jacques Barzun's observation:

Said he, wisely answering the clamor for specialized, fragmented education, "Businessmen remain true believers [in the liberal arts tradition] and support it because they really prefer general intelligence, literacy, and adaptability" to special skills that quickly grow obsolete.

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Teacher Education

Continued from page 58

very much nurture to their children. The resulting troubles with their children from early childhood on, leave them feeling dissatisfied with themselves, give them a feeling of failure, as well as anger at the child, who demands more than they can give. Thus, we can understand why these parents expect and demand that someone else—the teacher—be a parent to their child. One can also understand that any accusation which shows them up as poor parents increases their helplessness. Since they know no way out of their dilemma, they can therefore save face only with retaliatory, bitter anger.

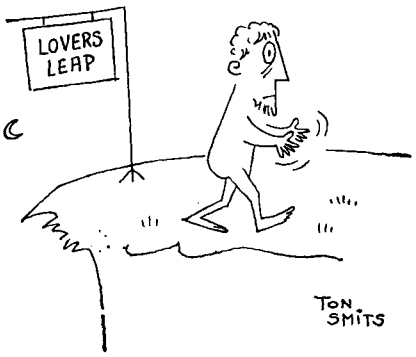
Today's teacher-education institutions need to begin to help their students cope with such parents. First of all, of course, they must recognize their existence and prevalence. My hope would be that they would also teach their students that one approaches disturbed, disgruntled, angry parents not with accusations which increase their feelings of frustration and helplessness, but with some statement of the child's potential for learning and a discussion of the child's problems which stresses some possibility of working the problems out. For example, the teacher may share with parents the responsibility for helping their child by suggesting that they need primarily to see that the child spend some time on his schoolwork at home. When such a suggestion is coupled with the clear recognition that this may be difficult to do, especially to stick to such an effort day after day, the parents feel understood. Thus, when the teacher says she wants to keep in touch with the parents about how things are going, to keep them informed of progress and to encourage this attention to the child, the parents may at least be encouraged to begin such efforts.

The teacher may also be able to help the parents get a glimmer of how important such concern with schoolwork on the parents' part is to the child as an indication that the parents really do want the child to learn and to gain an education. Helping dissatisfied, unhappy parents to feel important to their child is no small accomplishment. Perhaps the most important lesson to be learned by student teachers is that their efforts to give parents a feeling of being understood rather than condemned, and regarded as potentially more effective parents rather than hopeless, is the first step toward parental cooperation.

My thesis, then, is that what teachers expect of themselves, their students, parents, and the community is frequently unreal and can affect their mental health; that teacher training institutions owe it to their trainees' well-being to help them be aware of the current realities in present-day schools; that professors of education should be encouraged to help their students understand the gamut of human emotions they can expect to find in themselves and in the classroom; and that they teach these potential teachers how such feelings can be safely discharged so they will not become harmful to either teacher or students.

I would also hope that teacher training institutions would begin to assess realistically the current classroom situations and the ever-increasing number of disturbed and non-learning youngsters so that they can begin to help their trainees understand the kinds of problems they will face in the classroom. More important, such realistic appraisal of the student population might lead to teaching new methods of working with these youngsters. These are methods already being developed in special curricula for the mentally retarded, emotionally disturbed, and neurologically handicapped children. In our experience, these methods bear further study and elaboration but have wide applicability for working with many of the children in our present school populations.

Finally, I would hope that frank appraisal of the teacher's role in today's urban classroom might lead to more realistic expectations and result in less wear and tear on young teachers. Further, such realism might help teachers to use teachers' and citizens' organizations more effectively to obtain the kind of conditions necessary for effective teaching and learning so important to our way of life and to our nation.



Merlo

Continued from page 52

primarily for adults seeking education beyond the high school. It enables them to resume an education that has been interrupted or to take courses in areas of special or cultural interest. It serves the man whose education was interrupted and the woman who postponed her education to marry and raise a family. At the same time, for the college or high school graduate interested in putting spare time to creative use, the community college offers courses of special or cultural interest.

In addition, this adult program may offer courses for the technologically unemployed to retrain them for new jobs or for those working for a promotion in their current field of employment. Frequently the community college facilities also are used to give graduate courses to professional people as, for example, a course in new techniques in anesthesiology. Such a course is of great value to physicians and nurses who cannot spare the time or money to travel to large teaching hospitals.

Ever since St. Paul said, "I am made all things to all men," people have claimed that was an impossibility. Perhaps the two-year community college is tackling an impossible task—to offer higher education to absolutely everyone on their own terms and within the limits of their own abilities and aspirations. Cries of "no standards" and "watering down" seem almost to drown out the voices of those calling for equality of opportunity in higher education. An open admissions policy does prevent one inflexible set of standards, but it does not obviate different standards for different curricula. Those who think of college only in terms of academic courses resulting in a hard-won sheepskin may resent the 70-year-old woman who enrolled in a beginner's swimming class at El Camino College in California or an 18-year-old high school dropout who got back into education via the community college to become an effective, employed auto mechanic.

But the limited educational goal of preparing a few people for a few professions is no longer realistic. The goal of higher education has been expanded to include training adults of all ages for hundreds of professional and semi-professional occupations. Like the public school, the two-year college is based on the American principle of equal educational opportunities for all. Advocates of the two-year community college hope that this new facet of higher education will become as universal as the public high school is today. Every indication is that it will.

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Are Cities Obsolete?

Continued from page 15

creased their tax rates, so that what the federal government has contributed in the form of urban renewal has been taken away by the costs of municipal services. The cities must revise the methods by which they raise revenues, and a greater share of the cost of health, welfare, and education must be allocated to the federal government. The migration to the cities of rural Negroes, Southern whites, and Puerto Ricans is a national problem; the federal government should bear the tax burdens this has created.

Before state as well as federal power becomes available to solve the problems of real estate tax revision and regional planning, the now rural-dominated state legislatures must develop greater sympathy than they have exhibited for the problems of the city and region. The recent decisions of the United States Supreme Court on reapportionment give some hope that city and suburb may soon have more influence upon state legislatures in their dealings with urban problems.

Obviously, each city or each region has unique problems that require more specific solutions than have been suggested here. Nevertheless, these proposals are not offered just as a panacea. We should bring suburban sprawl under control so that we can get better transportation, water and sewer control, and more open space, but a regional plan will not necessarily produce a beautiful region. There is still much to learn about "new town" development, about the creation of communities in which the citizens can govern themselves and in which life is pleasant and interesting. Similarly, the restoration of middle-income families to the city does not automatically solve the financial problems of the city, nor will troubles in race relations disappear even if all communities are racially heterogeneous. We should not try to control too much. At best, we can give direction to economic and social forces already at work and seek to provide better communities in which people can create a variety of environments appropriate to their way of life.

It is possible to shape the character of our urban environment. The population explosion provides the opportunity and existing federal subsidies provide a means. If we deal realistically with segregation and with the sources of city revenues, we can create a more livable community. Public thinking and discussion can clarify what we value about urban life. If we know what kind of urban environment we want, the power and the tools to create it are at our disposal.

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(Continued from page 67)

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KINGSLEY DOUBLE-CROSTIC NO. 1602

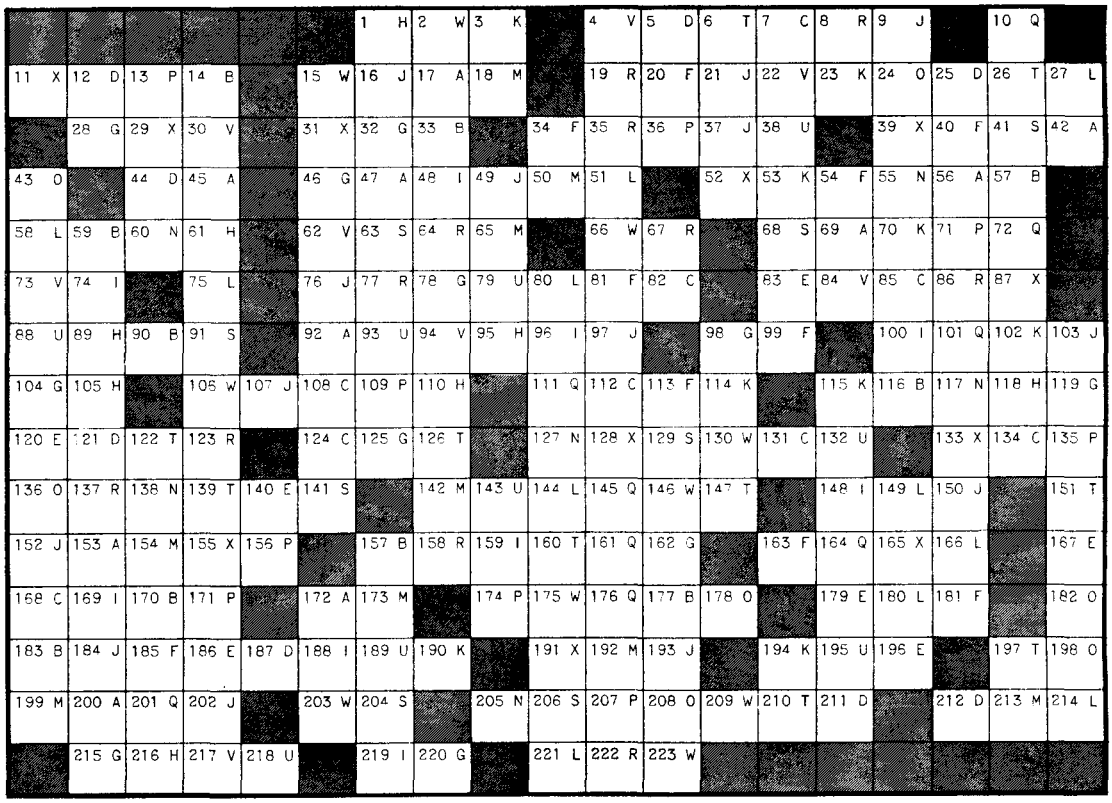
Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Collection of ancient Welsh prose romances, preserved in two 14th-cent. MSS., chiefly Arthurian legends.	200 47 92 153 42 69 56 17 172 45
B. Where coast dwellers like to spend a summer afternoon (3 wds.).	90 14 177 59 116 157 33 183 170 57
C. One who establishes again.	131 168 124 85 108 7 82 112 134
D. Specifying certain Panhellenic games held every two years in ancient Greece.	121 211 212 5 25 44 12 187
E. Starting point for races in a stadium; gradual loss of an initial vowel.	179 167 120 196 83 186 140
F. What the Good Samaritan recognized in the wounded man (3 wds.).	34 113 81 181 40 99 20 54 163 185
G. Bryan's famous phrase about crucifying mankind in campaign speech, 1896 (3 wds.).	119 32 78 46 162 98 220 104 125 215 28
H. Sporty group devoted to hunting, steeplechasing, etc. (2 wds.).	89 216 118 105 61 95 110 1
I. Special consideration; fixed regard.	169 148 100 188 48 96 159 219 74
J. Luminous without sensible heat.	152 16 107 97 184 202 193 21 150 9 76 37 103 49
K. Healthy vitality.	53 70 115 194 102 114 3 23 190
L. During present times (3 wds.).	144 180 58 149 214 27 166 80 75 221 51
M. Polaris (2 wds.).	173 192 199 142 213 18 65 50 154
N. Basic material of the original, authentic hula skirts (2 wds.).	127 55 138 60 117 205
O. Emerged as from a shell.	182 198 24 136 178 208 43
P. Ingenious; quick at contrivance.	207 71 36 171 13 156 135 109 174
Q. Category covering such creatures as the owl, the nightingale, the moor hen, etc. (2 wds.).	145 10 161 101 201 111 164 176 72
R. Dealer in fruits and vegetables.	123 77 137 67 64 8 86 222 19 35 158
S. Amer. civil engineer, known as collector of early American drawings and engravings (1845-1913).	141 91 63 41 204 68 129 206
T. Essential nature or meaning.	6 160 197 26 126 210 122 139 147 151
U. Startled cry of the householder thinking he hears an invader at night (2 wds.).	79 143 93 189 88 195 132 38 218
V. Nimbleness; agility.	94 62 4 73 217 22 84 30
W. Maternal reproach of a small son (2 wds.).	209 175 223 146 2 15 130 66 203 106
X. Turkish statesman, ambassador at London 1909-14 (2 wds.; 1845-1936).	191 87 11 39 155 165 133 29 52 128 31

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.



Solution of last week's Double-Crostic will be found on page 9 of this issue.

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